

**CATCHING SHADOWS:**  
The Exhibition of Intangible Heritage of Oceania in  
Lisa Reihana's *in Pursuit of Venus [infected]*

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This dissertation is submitted for the Degree of Master of Philosophy

## **Preface**

This dissertation is the result of my own work and includes nothing which is the outcome of work done in collaboration except where specifically indicated in the text. This dissertation does not exceed the word limit stipulated by the Degree Committee for the Faculty of Human, Social and Political Sciences.

## Abstract

Since the United Nations Educational, Scientific and Cultural Organization Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 and the increased prevalence of decolonizing objectives in museums, curators have been faced with the challenge of how to exhibit intangible cultural heritage (ICH). Existing literature on ICH in museums is sparse and that which relates to exhibition technologies like film often focuses on audience effect rather than on content and context of the media or motivations/intentions of curators in their use. This research explores how curators utilize film to exhibit ICH in museums through the case study of Lisa Reihana's *in Pursuit of Venus [infected]* (*iPOVi*). By tracking the creation and exhibition of *iPOVi*, especially through interviewing various curators of the artwork, it is clear that curators privilege film's ability to represent complex aspects of culture, like ICH, and utilize the medium to engage with the decolonizing objectives of museums. It is ultimately how ICH characterizes every facet of *iPOVi* (the medium, content, and filmmaking and exhibition contexts) that allows it to bridge gaps in discourse surrounding material culture and ICH and exposes the potential for filmmaking to become a heritage process.

Dedicated to Cecilia Maestranzi

## Acknowledgments

First and foremost, I must thank my family and friends for their support always.

I would like to recognize Lisa Reihana, not simply for her unparalleled contributions to the art world including the artwork at the heart of this dissertation, *in Pursuit of Venus [infected]*, but for her encouragement with this research.

This research hinged on the participation of expert curators who were extraordinarily helpful throughout the research process including Thomas Berghuis, Rendell McIntosh, Jason Ryle, Zara Stanhope, and Nicholas Thomas.

For the opportunity to view reproductions of *Les Sauvages de la Mer Pacifique*, I would like to thank Rachel Cecil Gurney at de Gournay.

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## 1. Introduction

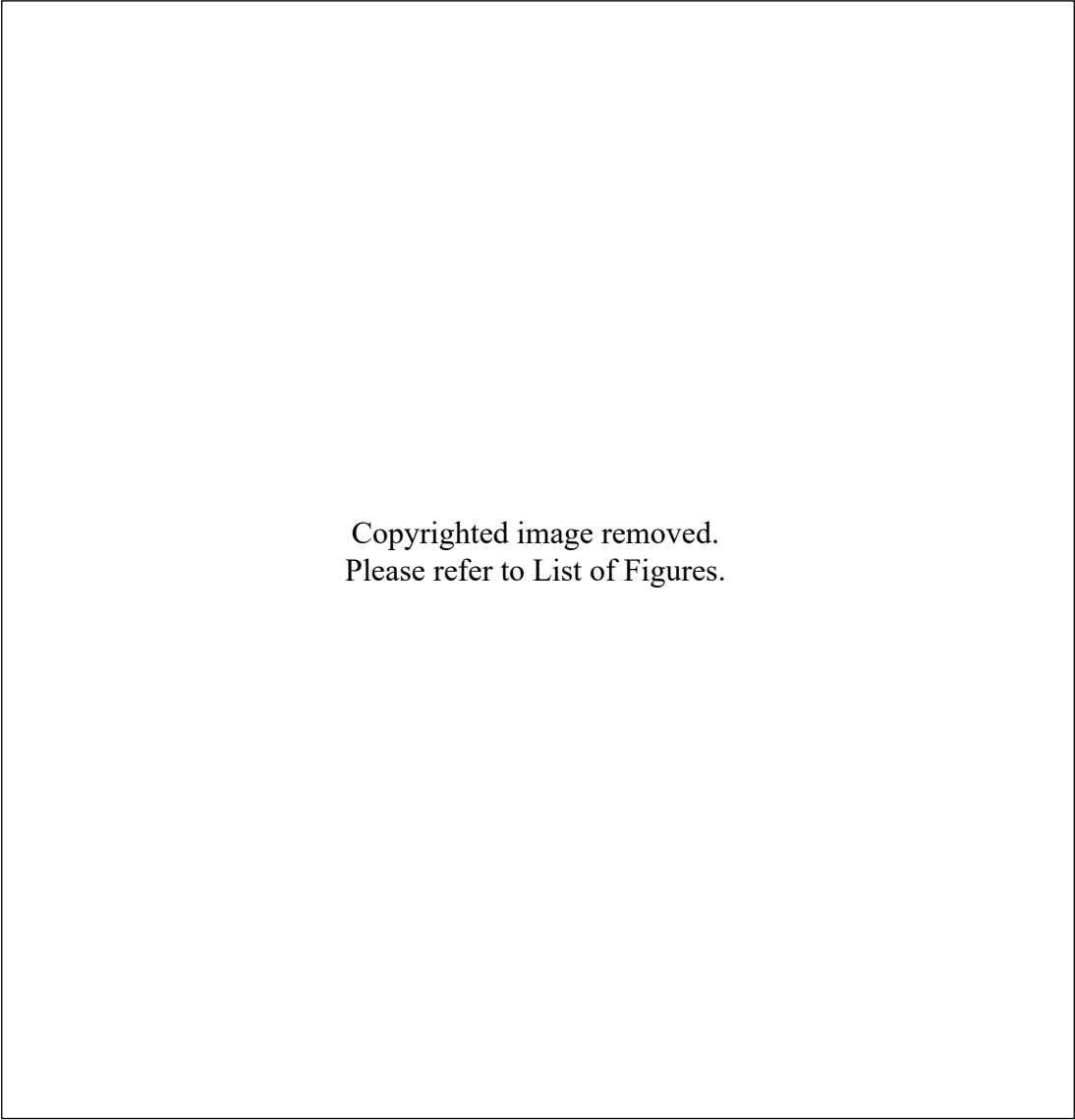
[He] was filled with admiration for the mechanical genius who had conceived this room... Oh, occasionally they frightened you with their clinical accuracy, they startled you, gave you a twinge, but most of the time what fun for everyone... when you felt like a quick jaunt to a foreign land, a quick change of scenery. Well, here it was!

– Ray Bradbury, *The Veldt*, 1950

I wonder if they all came out of that wall paper, as I did?

– Charlotte Perkins Gilman, *The Yellow Wall Paper*, 1892





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**Fig. 1** Detail of *in Pursuit of Venus [infected]* (2015-2017), by Lisa Reihana. [Ultra HD video, colour, 7.1 sound, 64 min.]. New Zealand at Venice, Creative New Zealand, NZ at Venice Patrons and Partners and Artprojects. Image courtesy of the artist. © Lisa Reihana

The tangible artefacts one expects to encounter in museums only tell half the story. The other half is intangible, the aspects of cultural heritage that cannot be contained in glass cases or accessioned into collections, such as “practices, representations, expressions, knowledge, [and] skills” (UNESCO 2003:5). In recent decades, especially since the establishment of the United Nations Educational, Scientific and Cultural Organization (UNESCO) Convention for the Safeguarding of the Intangible Cultural Heritage in 2003 (UNESCO 2003), museum curators have more openly engaged with the intangible. Exhibition of intangible cultural heritage (ICH) is by no means a simple task and its ephemeral quality, the prospect of catching shadows, might immediately seem an impossible task.

This dissertation explores the motivations/intentions of curators in choosing film to exhibit ICH in museums through the example of Lisa Reihana’s *in Pursuit of Venus [infected]* (*iPOVi*) (Fig. 1). *iPOVi* has been featured in many exhibitions (Fig. 2), including *Oceania* at the Royal Academy of Arts, London (29 September – 10 December 2018) and Musée du quai Branly – Jacques Chirac, Paris (12 March – 7 July 2019). It is difficult to do justice to *iPOVi* in writing or even reproduced stills, an ironic by-product of exploring how media are able to represent the intangible in a tangible form (this ink, these pages). *iPOVi* has been called variously “panoramic pantomime” (Smallman 2018:9), “digital wallpaper” (Jefferson 2018:6), and more in an attempt to define this indefinable masterpiece. The seamlessly looping/scrolling film depicts scenes of simultaneously unfolding historical narratives of Captain James Cook’s voyages and the colonization of Oceania as well as the dynamic ICH of various Indigenous peoples of the region on a digitally rendered background. *iPOVi* is futuristic and fantastical, more akin to the perilously immersive nursery room walls of Bradbury’s seminal science fiction work, ‘The Veldt’ (1950), than traditional museum objects. The comparison to science fiction or fantasy stories might seem hyperbolic, yet Reihana’s own inspiration for *iPOVi* comes from a childhood anecdote where she describes how her mother “had this crazy orange woodblock wallpaper... and I wouldn’t blink and I’d stare at it until all these images would levitate off the walls and then I’d move them ‘round the room. So, I’ve always been interested in... what your surroundings are and what a wallpaper... does” (in Reihana and Marlow 2019). This too is reminiscent of the shadowy figures trapped in the wallpaper coming to life in Perkins Gilman’s ground-breaking feminist text, ‘The Yellow Wall Paper’ (1892). The question Perkins Gilman’s protagonist poses in the epigraph above comes to have striking resonance in Reihana’s exploration not simply of ICH of her own culture and those in the region of Oceania, but in terms of Indigenous representation in colonial times and her ultimate decolonization of these representations for museum audiences today.



**Fig. 2** Installation (Art Gallery of Ontario, Toronto, 21 September 2019 – 29 March 2020) of *in Pursuit of Venus [infected]* (2015-2017), by Lisa Reihana. [Ultra HD video, colour, 7.1 sound, 64 min.]. New Zealand at Venice, Creative New Zealand, NZ at Venice Patrons and Partners and Artprojects. © Lisa Reihana [artwork]; Photo by author

The quest to decolonize museums is not faced by Reihana alone. Traditionally colonial institutions like the Royal Academy of Arts, and their curators, are promoting engagements with both tangible and intangible heritage in new, more inclusive ways. This shift is seen in the museum as an institution but also in the term itself. The International Council of Museums (ICOM) (2019:4-5) is in the process of revising the definition of *museum* in an upcoming (September 2019) vote to state:

Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people.

Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.

This new definition is starkly different from the traditional colonial institution because it is inherently decolonizing and reflective of the intentions of contemporary artworks like *iPOVi* and its curators, as will be shown throughout this dissertation.

In exploring how film is used to represent ICH in museums, the research consists of analysis of both *iPOVi* and the history of its exhibition. It is important to note that the term *film*, as used throughout, encapsulates pre-celluloid photographic/film media as well as digital and video media. My use of the term refers to the *product* (i.e. *iPOVi*) as a film but largely because of its relation to the *process* (i.e. filmmaking). This also alludes to Reihana's self-identification as "a film-maker operating in the art world" (quoted in NZ Herald 2015:26). Primary source data from Reihana alongside interviews conducted with curators of *iPOVi* are used to explore how ICH on film engages with surrounding collections, exhibitions, and museums; in other words, the relationship between the medium of film, content, and context. While research has been conducted on museum spectatorship (for example, Griffiths 2008), investigation of motivations/intentions of curators rather than effects on audiences is an unconventional approach. Furthermore, this research focuses on an artwork that has little scholarship on it due to its recent completion and ongoing exhibition. *iPOVi* is singular but tracking the exhibition of a work that is continually developing across its exhibition life and its exhibition in various contexts provides a diverse and valuable set of motivations/intentions relating to how curators engage with the challenge of bringing ICH into museums.

The dissertation first presents a brief history of *iPOVi* and inspirations behind it. The various theories and literature pertinent to *iPOVi* and its exhibition are then outlined, followed by presentation of the methods and results of curator interviews. Finally, conclusions are drawn not only regarding the aptitude of film to represent ICH in museums but how ICH practices are present in every facet and stage of the artwork: filmmaking process, content, and culturally contextualized medium and exhibitions. I argue that the medium of film can act as a bridge between conceptual theories regarding tangible and intangible heritage. Through the case study of *iPOVi*, I further argue that filming ICH can become a heritage process in itself. This is because the medium, content, and context of filmed heritage in museums are inextricable products of ICH, taking part in such processes before, during, and after production.

## 2. The Role of Intangible Heritage

*Intangible heritage* is a relatively new terminology and framework that essentially divides heritage both discursively and in the field. The definition I will use when referring to *intangible heritage (ICH)* throughout this dissertation is UNESCO's (2003:5) definition:

The 'Intangible Cultural Heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

The “manifestations” (UNESCO 2003:5) of this definition include:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

The purpose of this dissertation is not to problematize this definition but that is not to say it is not problematic. But, in order to embark on this research, an at least largely understood definition of ICH must be utilized.


While international organizations like UNESCO provide broad definitions for heritage concepts, it is essential to employ culturally specific conceptions of heritage when conducting research on a specific heritage group/groups. *iPOVi* is purposefully cross-cultural but the initial development was on Māori representations and as a Māori (Ngāpuhi, Ngāti Hine, Ngāi Tū) artist, Reihana often discusses how her own heritage influences her work (for example, in Reihana and Marlow 2019).

Heritage New Zealand Pouhere Taonga ((n.d.):1) states that “Māori heritage can be described as *ngā taonga tuku iho nō ngā tūpuna* = *treasures handed down by our ancestors*. It comprises a wide range of different places and items from the physical and tangible to the natural environment and the intangible”. The more detailed definition of *intangible heritage* put forth by Heritage New Zealand Pouhere Taonga ((n.d.):9) is further different from UNESCO's (2003) as it is largely in consideration of how “intangible heritage places are those places that have intangible characteristics where no visible feature or evidence is present but where a significant

event or traditional activity took place (eg battlefield, places of meeting, of learning, of ritual, fishing ground, taniwha den, etc)”. The Māori term that is used by the Māori Heritage Council further instils this idea of ICH located in place as “*Tapuwae* means ‘sacred footprint’... symbolis[ing] the Māori heritage ‘footprints’ in the landscape. It is also used to communicate the idea that we can look back to where we have been as we move forward, taking more steps” (Heritage New Zealand Pouhere Taonga 2017:4). While I depend largely on UNESCO’s (2003) definition for my use of *ICH*, Māori definitions are inherently relevant and specifically referenced at particular points in the dissertation.

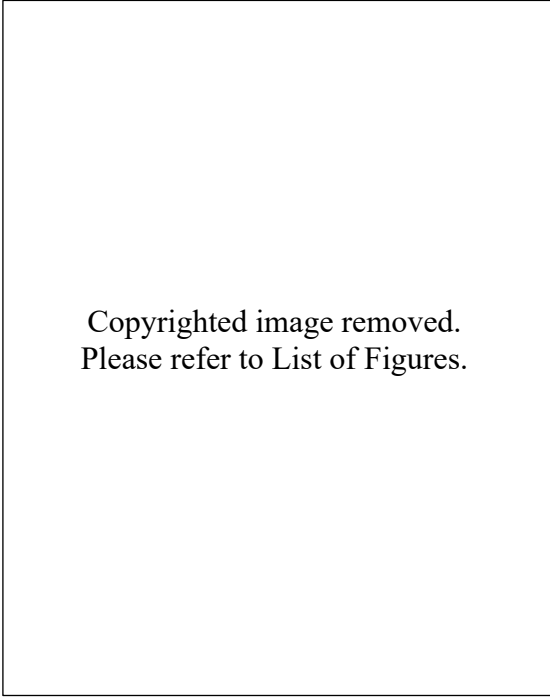
*iPOVi* displays ICH practices in accordance with UNESCO’s (2003) definition and criteria such as singing, various forms of dancing, rituals and ceremonies, spoken (and sung) languages, and traditional art/craft techniques. Furthermore, some aspects of cultural heritage depicted allude to the intangible processes that brought them about, such as the art of *tatau* (tattooing). The interrelatedness though nonetheless distinctive quality of tangible and intangible heritage, particularly as they are represented in *iPOVi*, can be seen in the example of the Chief Mourner scene. In *Oceania*, one of the few extant “*Heva tupapau*, ‘the costume of the chief mourner’” from Tahiti (Brunt and Thomas 2018:300) (Fig. 3) is displayed, while in *iPOVi* a similar outfit also appears (Fig. 4). In *iPOVi*, however, the outfit is seen being worn by the Chief Mourner – the chief (i.e. principal figure) of a group of hired mourners as well as the mourner of a deceased chief – within the historically associated ritualistic violent mourning ceremony (Reihana referenced in Devenport 2017:28). While the object is the same type, the medium, context, and what information is conveyed are vastly different. This distinction and the role of the medium of film in this distinction is an underlying theme in the research.

An artefact like the Chief Mourner outfit and its associated ICH as enacted in *iPOVi* appearing together in a museum exhibition (*Oceania*) is an unconventional situation. This is due to what Alivizatou (2006:47) calls, in one of the few texts that addresses ICH and museums, the “‘unconventional’ relationship” of an institution essentially dedicated to the material but not necessarily (nor simply) “living culture”. Alivizatou (2006:51, 52) acknowledges the potential for technologies like film to “treat aspects that objects alone cannot address... new technologies that help capture the more subtle and ephemeral dimensions of cultural production” which, in a way, means that ICH in museums “enables the contextualisation of objects”. Alivizatou (2006) acknowledges not simply that new media can “capture” some aspect of ICH and thus bring it into museums, but that this can affect the tangible heritage surrounding it. This exploration, though brief and more prescriptive than descriptive, is unique in the literature and presents the potential value of ICH in museums which I explore in this research through *iPOVi*.



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**Fig. 3** *Heva tupapau* 'the costume of the chief mourner' (18th Century), by Unknown. [Pearl shell, feathers, turtle shell, coconut shell, coconut fibre, barkcloth, pigments]. Exeter: Royal Albert Memorial Museum and Art Gallery. © Peter Stephens Photography



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**Fig. 4** The Chief Mourner scene detail from *in Pursuit of Venus [infected]* (2015-2017), by Lisa Reihana. [Ultra HD video, colour, 7.1 sound, 64 min.]. New Zealand at Venice, Creative New Zealand, NZ at Venice Patrons and Partners and Artprojects. Image courtesy of the artist. © Lisa Reihana

### ***3. in Pursuit of Venus [infected]***

The initial version of *iPOVi*, entitled *in Pursuit of Venus*, which depicted Indigenous peoples of Oceania enacting ICH practices, later became “infected” in content and title with the presence of European colonialism. To use Reihana’s phrase, showcased on the wall of the British Museum’s *Reimagining Cook: Pacific Perspectives* (2018-2019), “Once people have encountered each other, history is changed forever... and that’s the infection”. Owing to the length of this dissertation, I cannot detail the 80 vignettes/scenes in *iPOVi* (Devenport 2017:11) as it has evolved significantly over the years of its development. I instead focus on *iPOVi* as a *process* (including earlier versions) and *product* of work. The “infected” version of the work not only expands content, now including more Indigenous peoples and displays of ICH practices as well as scenes of encounters with European colonizers like Captain Cook, but also expands in terms of the medium itself. The most recent version is an Ultra HD, five-channel video projection that runs for 64 minutes (then loops) and includes surround sound audio with sound effects, dialogue in multiple languages, and singing and music (Devenport 2017:11). The film can be projected, maintaining the level of quality intended for the work with display technology available at this time, at approximately 26 metres in length, with resolution quality available at 15k in order to “future-proof” the work, meaning that the quality has actually anticipated technological evolutions of display technology for future exhibition (Auckland Art Gallery Toi o Tāmaki 2015; Devenport 2017:11).

#### ***3.1 Les Sauvages de la Mer Pacifique***

*iPOVi* was significantly inspired by an early 19<sup>th</sup> century panoramic woodblock wallpaper called *Les Sauvages de la Mer Pacifique* (*The Savages of the Pacific Ocean*) (Fig. 5) designed by Jean-Gabriel Charvet and manufactured by Joseph Dufour (Rice (n.d.):3). As the title suggests, it sought to depict Pacific peoples and supposedly their tangible and intangible heritage as seen, illustrated, and described in accounts from the Cook voyages and beyond (Dufour 1804:7). The descriptions of Pacific peoples depicted in Dufour’s (1804) prospectus are brief and reductive, the general tone often devolving into racist misrepresentations. This is particularly apparent in Dufour’s (1804:16, 46) descriptions of Indigenous peoples of Nootka Sound, Rapa Nui, and others regarding their skin colour and culturally appropriate body modifications like *tatau*, not to mention criticisms of behaviours. While such descriptions are deplorable, it is reflective of portrayals of some Pacific peoples at the time and gleaned implicitly from European perspectives recorded from the Cook voyages.





**Fig. 5** Detail of *Les Sauvages de la Mer Pacifique* (*The Savages of the Pacific Ocean*) (1804-1805), by Joseph Dufour and Jean-Gabriel Charvet. [Woodblock print]. Wellington: Museum of New Zealand Te Papa Tongarewa. CCO

The Dufour wallpaper itself is a paragon of colonial misrepresentation from the title foregrounding perceptions of “savagery” onward. Reihana’s inspiration thus apparently came from not what is *there*, but what is *missing* – essential flaws, historical gaps, and racist misrepresentations. Such deliberate omissions and erasures of heritage and history are an essential theme in this dissertation. Tobing Rony (1996:3) describes this type of complicated inspiration in the opening of her book, *The Third Eye*, when she explains how “sometimes, there are moments in watching a film when the illusion of entering another space, another time, another experience is shattered. A tropical island. A prehistoric land. Fay Wray. Island Savages. King Kong... The Savages are speaking my language. Tidak. Bisa. Kau... I am watching myself being pictured as a Savage”. When Reihana (2012:12) describes initially seeing the Dufour wallpaper, she cites a similar disjunctive experience of intended familiarity actually giving rise to feelings of unfamiliarity when she came to “realise that although it claims to represent the Pacific, the characters attire and the unfamiliar flora are unlike anything I associate with my Polynesian roots. This fascinating concoction was a fabulation located in someone else’s elsewhere”. The Indigenous response in the face of such colonial/colonial-inspired works, can be generalized as a lack of identification with the portrayals, as explored in Tobing Rony’s (1996) text and Reihana’s (2012) anecdote. Both Tobing Rony (1996) and Reihana (2012) investigate portrayals of Indigenous peoples as “savages” (on film and wallpaper, respectively) which were often in the problematic guise of entertainment or art and never contextualized or justifiable even by Dufour’s (1804:9) claim of “la licence tolérée dans les arts” (artistic licence). This lack of recognition creates a significant sense of disjunction which Tobing Rony (1996) describes as the “shattering of illusion” or how the Dufour wallpaper divorces Reihana and Pacific people from not only “someone else” and their misrepresentations, but also from the bastardized landscape of “elsewhere” (Reihana 2012). It goes without saying that identity is a central facet of heritage and

so its corruption to the point where continuity of identity through these works is not even possible, seems to support the distancing of such works from the remit of any kind of heritage practice, rather than providing inspiration for new heritage practice.

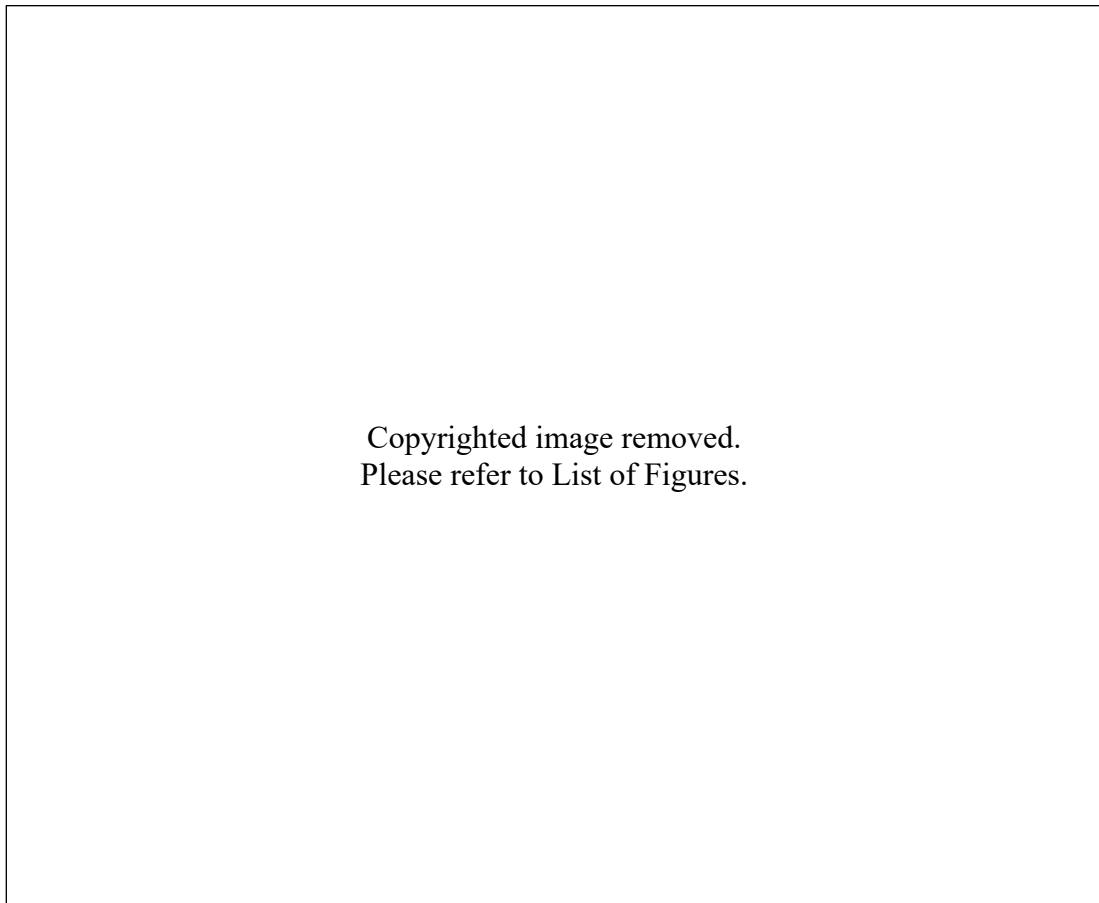
The lack of recognition stemming from misrepresentation persists as long as works are left unchanged, static, and silent. Reihana instead saw an object extravagantly designed and produced by the enterprise of colonization and decided to decolonize it (to invoke Reihana's (2012:38) goal of her own work as she frames it in reference to Smith's *Decolonising Methodologies*), setting her work in binary opposition to the original Dufour. Through Reihana's camera, the colonial is decolonized, the static medium is abandoned in favour of the dynamic, the wallpaper – free of European presence (save for the small-scale scene of the death of Captain Cook, explored below) – is “infected” by the European presence, and ultimately the silent subjects tell their tales. It is thus no surprise that Reihana's work has been exhibited in museums across the world by curators embarking on their own quests to decolonize their institutions and live up to the new notion of what museums can be (as stated in the prospective ICOM (2019) definition).

### 3.2 *The Death of Captain Cook*

The death of Cook is what curator of Museum of New Zealand Te Papa Tongarewa's Dufour wallpaper, Rice ((n.d.):5), refers to as the “moment of rupture to this narrative... reduced in scale and a background detail in one panel”. Reihana (2012:7) too acknowledges how “the inclusion of Captain Cook at the infamous moment of his death in Hawaii is THE site of rupture, and provides inspiration to reappraise this pictorial fantasy”. Rice ((n.d.):5) characterizes this “rupture” as a “sanitisation” due to how, in the Dufour wallpaper “features are generalised, and there is reduced attention paid to traditional practices of body adornment, piercing, and tattoos”. The generalizations described here are notable corrections to the Dufour wallpaper that Reihana makes in *iPOVi*. Notably, while the omission of Europeans and their impact can be viewed as an erasure or hiding of a significant chapter of history, the diminishing in scale of Cook's death scene is argued by Dufour (1804:30) to be because of the logistics of the medium/format of panoramic wallpaper, where the size of Cook and his killer had to be significantly scaled down in reference to Cook's ships. It is apt in the context of decolonizing practice that the very presence of colonialism in the work, embodied by Cook, that is hidden away under the auspices of a consideration of medium/format, actually became the central theme in Reihana's (2012) “re-staging” of it.

Devenport (2017:3), curator of *Lisa Reihana: Emissaries*, implicitly acknowledges another significant aspect of how the wallpaper conveys certain messages in that “the popular wallpaper was an Arcadian fantasy that embraced Rousseau's notion of the ‘noble savage’”. Dufour's (1804) prospectus is entrenched in Enlightenment ideology (Bioletti, Davey, and Peel (n.d.):2) and is heavily concerned with perpetuating theories of Enlightenment icons like

Rousseau. The visual aesthetic of the wallpaper signifying “an Arcadian fantasy” (Devenport 2017) was no doubt gleaned from historic paintings with this subject matter and of this style. For example, less than two centuries earlier, Nicolas Poussin painted his famed, *Et in Arcadia ego* (or *Les Bergers d’Arcadie*) (Fig. 6), in the French Baroque style (Louvre (n.d.)). The Latin title of the work alludes to the type of “rupture” in Arcadia that Rice (n.d.) and Reihana (2012) describe in Dufour’s wallpaper, with the understanding that “even in Arcadia, there I [i.e. Death] am”. Reihana takes that point of “rupture”, the lurking insidious presence of Death, the small infected spot on the Dufour wallpaper, and propagates it to the point of pandemic in her panorama.



**Fig. 6** Framed *Et in Arcadia ego* (or *Les Bergers d’Arcadie*) (1638-1640), by Nicolas Poussin. [Oil on canvas]. Paris: Musée du Louvre. CC0 [artwork]; © Musée du Louvre, dist. RMN/Angèle Dequier [photo]

## 4. The State of the Art

Situating this research in a more traditional body of theoretical literature presents challenges due to the singularity of *iPOVi* pushing the boundaries of what film is as a medium. In choosing a case study film that is a contemporary artwork but one that heavily invokes the aesthetic of panoramic wallpaper, is projected in a cinematic format, and whose content is composed of intangible and tangible heritage within historic events, I purposefully situate my research at a crossroads in heritage and museums discourse and within an established body of literature extending anywhere from cinema to museum studies. The trajectory that can be seen in this literature is reflective of the trajectory in the field of heritage and museums regarding decolonization. As seen with the UNESCO (2003) Convention for the Safeguarding of the Intangible Cultural Heritage, the prospective ICOM (2019) museum definition, application of Indigenous theory and worldviews in new media works and subsequent showcasing of such works in museums, there is a seismic shift breaking away from the constraints of established colonial history and conventions. Recognition of heritage that the Western gaze has not traditionally been able to see (nor hold or exhibit), inherently decolonizes foundational understandings of heritage and thus museums that house and exhibit it. By showcasing new media works that depict, explore, or even embody Indigenous theories and worldviews, the colonial establishment and its histories and ideas are implicitly challenged. It is not simply that decolonization allows engagement with questions surrounding intangible and tangible heritage or art and artefact, but allows museum visitors to question whether such dichotomies are meaningful in the face of such cultural complexity and artistic ingenuity. While decolonization is an essential underlying theme, I focus on more explicit themes in the literature pertaining to scholarly studies of Reihana's work as well as drawing on relevant discussions within various fields including visual anthropology, material culture and museum studies, and digital and film technology in museums. Wider debates concerning definitions of *art* and *artefact* are also drawn upon.

### 4.1 *Lisa Reihana and in Pursuit of Venus [infected]*

Though lacking scholarly work due to its recent completion and exhibition, there is a great deal of news media literature and exhibition materials associated with *iPOVi* including exhibition catalogues (Devenport 2017; Brunt and Thomas 2018; Grever and Braat 2018), learning resources (Te Papa 2017b; Campbelltown Arts Centre 2018), and exhibition websites and other promotional materials (Royal Academy of Arts 2018; Musée du quai Branly – Jacques Chirac 2019; Te Papa 2017a). Pertinent primary source data are also readily available such as interviews with the artist (Reihana and Marlow 2018; Reihana 2017; Art Basel 2018; Amery 2015; QAGOMA 2015a; Gartner 2018; Contemporary HUM 2017; Smallman 2018; Brett Kelly-Chalmers 2015; NZ Herald 2015; McDougall 2015; Reihana 2019), as well as Reihana's (2012)

Master of Design thesis on the initial version of *iPOVi*. This extensive and varied body of literature provides information about *iPOVi* from its inception throughout its various stages of production and exhibition life.

Scholarship on Reihana's oeuvre (for example, Looser 2017; O'Reilly 2006; Barnett 2011) often relates to her earlier work, *Digital Marae*. Barnett (2011:9) analyzes *Digital Marae*, which is quite different from *iPOVi*, as she describes it as "the lived experience of a work of art". The notion of a "lived experience" is quite specific to this work that "straddles cultures, simultaneously performing as an art object within institutions of the globalised art world and as a Māori site whose meanings and functions far exceed the aesthetic" (Barnett 2011:10). *iPOVi* does not create a "lived experience" in the same way, however, Barnett's (2011) argument alludes to Reihana's ability to use digital technologies to create artworks that transcend art into more culturally powerful objects or experiences. Some of the same techniques Reihana uses with *Digital Marae* are employed with *iPOVi*, supporting the potential connection of their intention and effects.

Looser (2017), in one of the few works of *iPOVi* scholarship, is concerned more with the content of the work rather than intentions/motivations behind its exhibition. But Looser (2017:450, 472) does acknowledge, how through the "use of digital technology to visualize a Māori concept of time as a spiral", particularly in the Chief Mourner scene, it "reclaims, restages, and re-archives a long-expunged indigenous performance after two centuries, inhabits a spiral structure that simultaneously reaches into the ancestral past and forward into the future". Looser (2017) shows how re-enacting ICH practices, in this scene and beyond, can fit into the Indigenous model of non-linear or spiral temporality which is also reminiscent of the Māori heritage definition, "*Tapuwae*" ("sacred footprint") (Heritage New Zealand Pouhere Taonga 2017:4).

## 4.2 Visual Anthropology, Material Culture and Museum Studies

The field of visual anthropology has been significantly re-evaluated in recent decades by scholars like Banks and Morphy (1997) and Grimshaw (2001). Banks and Morphy (1997:283) suggest there is a surge in "indigenous media production" but also in anthropologists giving stronger consideration to these types of visual culture and other unconventional ones. This trend can potentially be extended to more unconventional subjects such as new media works like *iPOVi*. On the other hand, Tobing Rony (1996:160) examines historical portrayals of *the other* which is most provocative in her exemplification of the monster movie genre as emanating from anthropological practice where "*King Kong* is not only a film about a monster – the film itself is a monster, a hybrid of the scientific expedition and fantasy genres" because "the "monster," like the Primitive Other... could be used to study and define the normal". The connection Tobing Rony (1996) makes between "the other" and "monsters" and how film was weaponized to perpetuate this depiction for the masses of "normal" non-others (i.e. Westerners) is comparable

to the Dufour (1804) wallpaper's goal of perpetuating Enlightenment ideals in contrast to the supposed savagery of the titular *Sauvages*. Tobing Rony (1996:132) exposes how this portrayal exists as a cinematic trope but also reflects colonialism where "contact leads not to complex cross-cultural adaptation, but to monstrous hybridity". Colonial contact represented as "monstrous" is reflected in *iPOVi*'s evolution to include the "infection" of European contact.

Aside from visual anthropology, much of the literature and theories applied in this research borrow from the field of material culture. While this might seem at worst contradictory or at best ironic, the more provocative material culture theories actually conceptualize theoretical avenues for application to ICH. Gosden and Marshall (1999:169), drawing upon Kopytoff (1986), while still focusing on tangible heritage, implore readers to "consider material culture in its different moments of production, exchange and consumption... within its social context and consequences. This new focus directs attention to the way human and object histories inform each other... [their] biography". Gosden and Marshall (1999:169) frame this theory in opposition to traditional "use-life approaches", but their theory can be incorporated into the use-life of an object, simply more holistically. This is seen most obviously in Gosden and Marshall's (1999:170) contention that the biography of objects includes their existence as museum objects, "continually picking up new significances, connections and meanings". Gosden and Marshall (1999) are clearly critical of exclusive focus on materiality yet do not explicitly consider how their theory can be independently applied to ICH. That is not to say their theory is not useful to such considerations, on the contrary, throughout this research their ideas are essential in considering this type of biography not just surrounding tangible but intangible heritage. For *iPOVi*, this biography includes the life of the digital object itself as it is constantly recontextualized in museum exhibitions but also the filmmaking process which are both critical to the evolution and interpretation of *iPOVi*.

A widely relevant theory to much of this literature is Thomas' (1991) notion of "entangled objects". Thomas' (1991:3) theory is concerned with material culture and its relation to anthropological practice stemming from how "the fact of difference is... anterior to any contingent similarities between ourselves and other peoples, as it is to our mutual entanglement... it must be recognized that anthropology is a discourse of alterity, a way of writing in which us/them distinctions are central, and which necessarily distances the people studied from ourselves". While Thomas (1991:4) acknowledges the foundational concept of otherness and exoticization inherent particularly in historical practices of anthropology, his theory shifts the discourse of material culture where it is not the stark differences scholars should focus on but rather how "objects are not what they were made to be but what they have become" because of the entanglement of (often colonial) encounter. What is essential about Thomas' (1991:5) theory is not simply that the entanglement happens in situ but extends potential sites for it where "creative recontextualization and indeed reauthorship" in museums continues to be an inevitable form of entanglement. Thomas (1991:176) also presents an eloquent acknowledgement of the ideas and actions that make objects what they are when he claims "our fantasies find confirmation in the materiality of things that are composed more of objectified

fantasy than physical stuff. Not that this mystification is a veneer of falsehood... but the truths are truths of seduction rather than presence". The idea that something ephemeral, intangible, or even fantastical outside of materiality makes material meaningful is the essential link allowing Thomas' (1991) concept to have much wider application beyond material culture.

A similar concept from the Latin American Indigenous perspective is Soto Labbé's (2015:114) "las arrugas de los lugares" ("wrinkled places") described as "a metaphor that expresses the respect we have before the remnants of human experience" in the process of "musealising" ICH. This notion, not simply of age but how cultural knowledge and experience of ICH practices are embodied/lived, the constellation of events writ into the skin, is a powerful imagistic companion to Thomas' (1991) material culture theory. Soto Labbé (2015:104-105) acknowledges how Indigenous people and their "living heritage" are the primary resource for museums, insisting "museums cannot be exclusively a visual space where a historical narrative is preserved, protected, exhibited and constructed through artefacts held by elites, in a timeless space". This contention also echoes Clifford's (1997:192) oft-referenced concept of "museums as contact zones", where "their organizing structure as a *collection* becomes an ongoing historical, political, moral *relationship* – a power-charged set of exchanges". Clifford (1997:102), similar to Thomas (1991), recognizes that colonizers and the colonized "have been thrown together by destructive and creative histories of empire, commerce, and travel; each uses the other's traditions to remake its own". This perception of encounter changing both parties and thus what they create is evocative of Thomas' (1991) "entangled objects" that result from re-making or "re-staging" (to invoke Reihana (2012)) traditions and objects.

### 4.3 Digital Technology in Museums

This is a particularly relevant body of literature in its wider conceptualization of digital technologies in general and their use in museums. Some texts are widely applicable, like McLuhan's (1964:1) notion that "the medium is the message" where "the personal and social consequences of any medium... result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology". While this is a simple idea, it is a fundamental one when considering how media (in *iPOVi*'s case, film) operates in a setting based on conditions or intentions that produce them.

While Benjamin (1935) similarly explores the effect of media, applying his concepts to *iPOVi* shows the limitations of them not simply on new media but also on Indigenous film works. Benjamin (1935:4) is strongly critical of the limitations of photography/film because "the authenticity of a thing is the essence of all that is transmissible from its beginning... which it has experienced. Since the historical testimony rests on the authenticity, the former, too, is jeopardized by reproduction". Benjamin's (1935:4) contention that the *history* of the original artwork or *biography* (to use Marshall and Gosden's (1999) term) characterizing the "aura" of the original is threatened through "mechanical reproduction" is simply untrue with *iPOVi*. This is

based largely on Western notions of authenticity contrary to burgeoning Māori discourse on the possibilities of virtual/digital *taonga* (cultural treasures) considered just as valuable as supposedly original versions (Brown 2008; Ngata, Ngata-Gibson, and Salmond 2012), and the concept of remediation. Remediation (popularized in relation to new media by Bolter and Grusin (1999), as referenced and adapted by Berghuis (2019)) essentially allows Benjamin's (1935) "aura" to be transferrable from its co-called authentic original medium to a new medium.

Contrarily, Hopkins' (2006) presents a powerful response to the delegitimization of oral histories and other ICH practices that do not fit frameworks of traditional cultural preservation. Hopkins (2006:342) claims that, contrary to Benjamin's (1935) "aura" of originality, "it is through change that stories and, in turn, traditions are kept alive and remain relevant". Hopkins (2006:342) significantly does not maintain Benjamin's (1935) critique of media, but claims that "embracing new materials and technologies, including video and digital media... does not threaten storytelling traditions in these communities but is merely a continuation of what aboriginal people have been doing from time immemorial: making things our own". Much like Thomas' (1991) theory of "entangled objects", Hopkins (2006) acknowledges how new media in essence becomes something novel through interactions with Indigenous ICH/art practices.

Geismar (2013; 2018) presents a similar approach to Hopkins (2006), engaging with the relationship of intangible qualities of culture (be they "intellectual and cultural property" (2013) or "object lessons" (2018)) and how they are inextricably tied to various social, cultural, and institutional contexts. Geismar (2018:112, 92) boldly argues that "*the digital does not exist*. There is no essential quality of the digital... Rather, by observing the digital as another kind of thing in the world, we may begin to understand how the digital encompasses a plethora of different representational forms, techniques and technologies" which links to the recurrent idea regarding how digital versions of heritage, or "images", must be considered in terms of "co-presence" within the cultural contexts surrounding them. Therefore, "the digital does not exist" (Geismar 2018:112) because it is inextricably linked to other aspects of cultural heritage and cannot be understood without them. In this research, I argue digital media do not distance heritage re-enactments from culture but become part of it.

As mentioned, Brown (2008:59) and Ngata, Ngata-Gibson, and Salmond (2012:229-230) explore the potential of "virtual *taonga*" or "digital surrogates" of *taonga*. It is important to note that Ngata, Ngata-Gibson, and Salmond (2012:230) operate with a *taonga* definition that exists beyond the tangible "includ[ing] the Māori language and its local variants; genealogies and oral histories; the traditional arts... as well as visual and 'plastic' arts... The knowledge and practice of these art forms, as well as their artefacts... forming knots in the network of *whakapapa* or kinship, the fabric uniting (and dividing) Māori existence". Brown (2008) and Ngata, Ngata-Gibson, and Salmond (2012:242) describe how *taonga* are defined by context where "the *taonga*-ness of an object, digital or otherwise, is determined by the quality of its relationships... Artefacts that have become detached from their stories and *whakapapa* are only potential *taonga* until these connections are re-animated". Film might hold the potential to re-invigorate this context and re-establish relationships of these objects with others, even in museums.



Furthermore, Ngata, Ngata-Gibson, and Salmond (2012:242) make the essential point that it is not only that traditional *taonga* depend on relationships, but they make *taonga*, stating “any artefact creatively generated out of these relationships can be a *taonga*, no matter what its form”. Thus potentially, filmed heritage (like *iPOVi*) might be considered similar to *taonga* by some in some contexts.

While most of the previous scholars consider media and heritage in terms of source communities, Griffiths’ (2008:3) tracks the history of display technologies in museums focusing on how viewers act within the space, and though not specifically related to Indigenous works, she explains how “one feels enveloped in immersive spaces and strangely affected by a strong sense of otherness of the virtual world one has entered, neither fully lost in the experience nor completely in the here and now”. The notion of immersion being like an in-between space, an otherness but also transcendence, echoes supposed dichotomies (us/them, colonizers/colonized) prevalent in much literature about the Pacific (alluded to by Thomas (1991:3)). However, scholars like Griffiths (2008) and Thomas (1991) (and Foster (1996) and Gell (1996), explored below) are unsatisfied with reductive dichotomies and propose investigating overlaps not traditionally taken into account in fields with sharply defined schisms.

Regarding the controversial debate surrounding the distinction between *art* versus *artefact*, Foster (1996:173, 191-196) analyzes the shift in the art world related to newly privileged relevance of the artist’s “*cultural identity*” or heritage and specifically makes note of how certain artists particularly engaged within the paradigm shift “play with museology first to expose and then to re-frame the institutional codings of art and artifacts – how objects are translated into historical evidence and/or cultural exempla, invested with value, and cathected by viewers”. Similarly, Gell (1996:16-17) presents different theories/frameworks for analyzing exhibition of art and artefacts, namely the “institutional” versus “interpretive” theories, both of which hinge on the notion that *art* is a categorization assigned in the context of how, where, and by whom an object is exhibited rather than an essential quality of the object. Both Foster (1996) and Gell (1996), echoing ideas of previously mentioned scholars, contend that it is the context of creation and exhibition of objects that define what they are and how they are intended to be perceived.

## 5. Methods

### 5.1 Levels of Study

To help make sense of the depth and complexity of *iPOVi*, I conceptually divided it into a number of levels. This was pragmatic but also anticipated responses from various curators who discussed the multiple “layers” of *iPOVi* (Ryle 2019, Thomas 2019, Berghuis 2019 explicitly used the term). The levels/layers of the artwork can be understood as beginning *within* the artwork (i.e. content) and moving *outward* (i.e. exhibition space):

1. Historical Events
2. Historical Depictions of Figures/Landscapes/Events
3. Artwork
4. Exhibitions

The first level is the subject matter of *iPOVi*. The major event depicted is European colonization of Oceania. However, colonization was of course not one event but a sequence of events and is reflected in *iPOVi* consisting of dozens of individual vignettes depicting stories with varying degrees of basis in recorded historical accounts (Reihana 2012:15). Events directly inspired by historical accounts were contemporaneously depicted in various forms including illustrations, lithographs, and paintings which formed the visual inspiration for the Dufour wallpaper (Barman 2000:109; Grever and Braat 2018:12). This is the second level of study and was the direct inspiration for *iPOVi*, the third level of study. Finally, *iPOVi* has been and continues to be exhibited in museums, galleries, and festivals, the fourth level of study.

### 5.2 Data Collection

Data collection began and continued throughout the research process with historical/textual, archival, and museum-based research, particularly related to the first two levels of study. While much of the historical/textual data collection consisted of reading about European colonization of Oceania, archival and museum-based research in some cases happened simultaneously. Some archival materials were accessed via online archival portals (such as British Library 2018) while others were viewed in person in the context of museum exhibitions (like illustrations from the Cook voyages seen at *Oceania*). *Oceania* (in both London and Paris) was itself the site of visual analysis of *iPOVi*, significantly relevant to the latter two levels of study.

Historic versions of the Dufour wallpaper could not easily be accessed owing in large part to the fact that few prints exist. But, the French wallpaper manufacturer, de Gournay, which

is the exclusive producer of *Les Sauvages de la Mer Pacifique*, made their reproductions of select panels available for me to study in London. I was able to handle and visually analyze the reproductions as well as simplified schematic designs based on the original. While these were not original prints, wallpaper as a medium is necessarily reproducible. Furthermore, de Gournay's production of this design began as a commission by the Auckland War Memorial Museum based on their historic versions of the Dufour original (R. Cecil Gurney 2019, personal communication, July 26).

### 5.3 Interviews

Interviews formed the most significant basis for answering the research questions regarding how curators use the medium of film to exhibit ICH in museums. The initial *motivations* for choosing film and the *intended* impact or role of *iPOVi*, in terms of its representation of ICH in exhibitions, could only be truly elucidated by asking those who curated exhibitions about such motivations/intentions.

Multiple curators, the artist, and some cast and crew members were contacted for interviews. Ultimately, five curators were interviewed. These five curators' exhibitions not only span six countries, but their curation of *iPOVi* also spans the life of the artwork from its first exhibition (as part of Reihana's degree of Master by Design qualification from Unitec Institute of Technology) at Alberton House, Aotearoa New Zealand, to its upcoming exhibition at the Art Gallery of Ontario, Canada. The curators and their exhibitions are listed below. Exhibitions before 2017 exhibited in *Pursuit of Venus*, and those after, in *Pursuit of Venus [infected]*:

1. **Rendell McIntosh**, House Manager at Alberton House (Auckland, Aotearoa New Zealand)
  - Final Examination: *in Pursuit of Venus*, Alberton House (2012)
2. **Jason Ryle**, Executive Director of imagineNATIVE (Toronto, Canada)
  - *imagineNATIVE film + media arts festival*, A Space Gallery (2013)
  - *imagineNATIVE film + media arts festival*, Art Gallery of Ontario (2019-2020)
3. **Thomas Berghuis**, Curator of *Suspended Histories* at Museum Van Loon (Amsterdam, Netherlands)
  - *Suspended Histories*, Museum Van Loon (2013-2014)
4. **Zara Stanhope**, Curatorial Manager of Asian and Pacific Art at Queensland Art Gallery and Gallery of Modern Art (Brisbane, Australia)
  - *in Pursuit of Venus*, QAGOMA (2015)
  - *Asia Pacific Triennial of Contemporary Art*, QAGOMA (2018-2019)

5. **Nicholas Thomas**, Co-Curator of *Oceania* at the Royal Academy of Arts and Musée du quai Branly – Jacques Chirac (London, United Kingdom; Paris, France)
  - *Oceania* (2018; 2019)

#### 5.4 Data Processing and Limitations

Interview questions (Appendix 1: Interview Questions) were developed based on questions that arose during visual analysis of *iPOVi* and the exhibitions I viewed it in as well as from gaps discovered in the established literature. These questions often related to the curators' initial choice of *iPOVi* for their exhibitions and followed these intentions to their execution in the final exhibition. The line of questioning then sought to investigate the relation of *iPOVi* to other tangible and intangible works in the context of the exhibitions, attempting to unearth what film as a medium does in these contexts and what these contexts do to film in turn, according to those curating it. Some questions were also particularly inspired by recent and provocative theories in the discourse such as Brown (2008) and Ngata, Ngata-Gibson, and Salmond's (2012) analysis of virtual/digital *taonga*.

Owing to the length of the research period, curators' schedules and globe-spanning locations, interviews (except Thomas') were conducted over video/voice calls. Interviews ranged in length from approximately 30-70 minutes and, in some cases, because of time constraints, related questions were consolidated, but other than one instance (Ryle), all curators were asked essentially the same questions. In Ryle's case, questions regarding museum objects exhibited concurrently with *iPOVi* had to be altered as his organization, imagineNATIVE, is not a museum/gallery institution and this line of questioning was not applicable to the festival *iPOVi* was exhibited in. Ryle's later exhibition of *iPOVi* at the Art Gallery of Ontario is still upcoming.

While all the interviews were structured by questions the curators were given prior to the interview, as conversations developed interviews took on different formats and lengths. For example, simply by the nature of the flow of conversation, some questions were addressed adequately within the answer of another part of the conversation to warrant not explicitly asking certain questions and repeating the same line of discussion. That being said, the interviews still yielded transcripts totalling approximately 39,800 words (Appendix 3: Interview Transcripts). To process this amount of qualitative data, the transcripts were coded through discourse analysis. The coding was conducted without computer software, however, with or without software there are limitations. Choosing and defining codes, though based on responses to interview questions, are still taken out of the data by the researcher. To simplify patterns of the codes and ensure that codes were not too specific or biased, the dozens of initial themes were grouped into larger more generalized categories prior to colour-coding to track patterns in the transcripts (Appendix 2: Discourse Analysis Codes). The frequency of codes was obviously affected by the length of interviews with an increased potential for more codes appearing and/or an increase in the

frequency of certain codes the longer a person spoke. However, a code appearing does not indicate a stance or support of that concept, for example, it may be that the concept was relevant to their answer even if it is something they were highly critical of, were discussing tangentially to their main answer, or a number of possible reasons.

While every effort was made to organize an interview with Lisa Reihana, owing to her demanding schedule and the expansive exhibition of *iPOVi* globally, unfortunately this did not happen. After processing the curator interviews I conducted and developed the codes, I instead used the most closely related interview with Reihana in terms of content regarding *iPOVi* and its exhibition in *Oceania*, and in terms of length, (Reihana and Marlow 2018), and coded it as I did the others. While this obviously did not exactly match interviews I personally conducted, as the questions were not the same, it was nevertheless useful to take an interview with a similar premise and discover how the codes appeared from the perspective of the artist. Furthermore, I was able to attend a conference at which Reihana (2019) gave a presentation, *L'art contemporain des femmes maori – conférence/débat*, and spoke briefly with her about my research.

## 6. Results and Analysis

In this chapter, each discourse analysis code from the interviews are analyzed and significant patterns that emerged are presented. After coding was completed, answers to curator interviews were grouped by question to conclude what the most frequent and prominent (most frequent appearance in the most answers to each question) codes were. Reihana's interview (Reihana and Marlow 2018) could not be included in the latter as the questions were different. While the most frequent code overall for the curators was *Medium and Logistics*, the most prominent was *Context/Institutions*. When applying codes to Reihana's interview (Reihana and Marlow 2018), the most frequent was *Medium and Logistics*, consistent with the curators despite the expected previously outlined differences and limitations. Yet, the codes following the most frequent (namely *Māori/Pacific Philosophy/Worldview/Community* and *(Mis)representation*) were some of the least frequent in the curator interviews. From the interviews, it seems like essential understandings of *iPOVi* were consistent for all involved, but notably some of the most privileged themes motivating the creation of the work versus those for its exhibition differed.

*Medium and Logistics* was the most frequent code for a variety of reasons. In many cases it was the size of the work that was often addressed, typically linked to the idea of *iPOVi* being multi-layered and immersive. Berghuis (2019) described the progression of *iPOVi* and how “the projection is now on a scale that is larger than life, but it then becomes a different work as well, it becomes more immersive”. Ryle (2019) too claimed how, in reference to *iPOVi*'s display at London's *Oceania*, “it needs to be seen on that type of scale... sometimes [you're] just so fully immersed in it, I mean there's just so many layers to it”. While themes regarding layers, scale, and immersion, were grouped under *Medium and Logistics*, it is the curators that made the link between elements collectively creating a multi-layered immersive experience for viewers.

*Medium and Logistics* also significantly linked two major themes, dynamism of the film medium and its appeal to (particularly younger) audiences. While *Audience/Response* is its own code, its link to *Medium and Logistics* was prevalent. Ryle (2019) contended that *iPOVi* “has left indelible marks on a lot of people's lives” expressing how the medium acts as “access points to get right into your eyes, right into your brain, right into your heart”. Ryle (2019) clearly linked the response to the immersive quality and other curators echoed this rhetoric of immersion such as McIntosh (2019) claiming that “because it was moving and engaging and sort of storytelling... everybody just got drawn into it”.

*Education*, though not as prevalent as *Medium and Logistics* and other codes, was still stressed as an integral theme by Reihana (in Reihana and Marlow 2018). Reihana has claimed “it's not easy to make people stay the duration with video... The pay off is an accumulation of knowledge, and through that the audience starts to pick up on the nuances of what is actually going on here” (quoted in Contemporary HUM 2017:43). That *iPOVi* contains knowledge to be disseminated indicates the educational value of it. Conversely, Ryle (2019), Executive Director of Indigenous film and media arts organization imagineNATIVE, described “constant” interactions with audiences of the organization's Indigenous works like *iPOVi* questioning,

““Why weren't we told this in history [class]?”... So does something like this open people's minds and can it change people's lives and can it fill gaps in histories and education? Absolutely, I think it can”. Ryle (2019) implicitly acknowledged an insidious underlying notion in multiple curator interviews regarding the failure of global education systems to address Indigenous history and heritage pre and post-colonization. Berghuis (2019) also claimed while curating his exhibition, “colonial history in the Dutch context was not discussed at all” and how “I knew that I had to communicate with the community of visitors... that were not taught this history but should be confronted with this history”. What is integral about these responses, is that by exhibiting *iPOVi*, curators wanted to address similar erasures Reihana saw in the Dufour wallpaper. The creation of *iPOVi* and Reihana's artistic practice in general stemmed from this similar idea where “it was really difficult to learn *te reo*, our language, and so what I wanted to do was translate the feelings that I had through visual images but also soundscapes” and how “because my father left his tribal homelands, one of the things that art has given me the permission to do is to learn about the histories that were lost or what I couldn't find” (Reihana in Reihana and Marlow 2018).

While *iPOVi*'s educational value is acknowledged by Reihana, some curators recognized this with careful specificity. Thomas (2019) specified how “[Reihana is] not in the business of making... documentary films or any kind of... what people might call... “educational films” under other circumstances” and McIntosh (2019) concurred claiming *iPOV* is “not quite a documentary as such”. While Thomas (2019) and McIntosh (2019) specifically shift categorization of *iPOVi* away from “educational” or “documentary”, Reihana has notably, with previous artworks, designated them exactly that. Regarding her animation film, *A Maori Dragon Story*, Reihana described a failed attempt to enter it at “a short film festival in the documentary section... if I'm telling a story with animation but it's tribal history, it's a documentary” (in Reihana and Marlow 2018). While *iPOVi* does not depict tribal history in the same way to perhaps warrant its designation as a “documentary”, Reihana's intention of challenging the idea of what film can be when it is depicting cultural heritage is extremely significant. In relation to this power of film, McIntosh (2019) reasoned museums have “got so many... items in their collection and how do you properly get the message across in terms of the storytelling behind them? And that's where I think film does have a vital part to play”. McIntosh (2019) privileged the significance of pairing tangible works and collections in general with “storytelling”, ICH, and contextualization through the medium of film.

*Cultural/Heritage Forms/Continuity*, unlike the specificity of *Education*, for example, might initially seem like a catch-all code. However, the code was applied judiciously to specific mentions of heritage in terms of themes rather than underlying content. This code often arose in response to questioning what *iPOVi* primarily is: contemporary art, filmed heritage, etc. Ryle (2019) considered that “I suppose I would say it's an artwork, but again, that could be just my particular lens” further believing it “demonstrate[s] a direct link between the past and the present and ultimately where we're going in the future. I mean it shows that these cultures are still alive that there was a dynamic history... [and] continuity with the present-day”. This notion of

connections between past, present, and future through cultural continuity and art is essential to heritage practice and the Māori heritage definition (Heritage New Zealand Pouhere Taonga 2017:4). However, *iPOVi*'s engagement with history and heritage is notably in an artistic form which led Thomas (2019) to strictly state that "I think it would be a sort of mistake to see that work as anything other than a work of contemporary art... It's absolutely a piece that engages with the re-enactment of heritage and so on, but it does so very much from the... perspective of art practice". However, Thomas (2019) did acknowledge his exhibition (*Oceania*) it appeared in as being a dynamic space of heritage practice in believing the 'AROHA in Action' protest, carried out by Pacific arts organization Interisland Collective (Fig. 7), "was really positive... it sort of just helped underscore that this was not a lot of historic stuff but stuff that was really significant to a variety of living people from the region".

McIntosh (2019), like Thomas (2019), explained how "we did just view [*iPOVi*] as an artwork... something quite unique" and Stanhope (2019) too explicitly understood *iPOVi* from a "contemporary art conceptual position rather than trying to think about work from the Pacific as material heritage or *taonga* or in more anthropological terms... we don't really distinguish between, let's say, material heritage, intangible heritage, and contemporary art". While it might initially seem like Stanhope (2019) divorces Reihana's work from heritage, it is rather that there is a larger consideration of cultural and artistic works together on the same plane rather than making distinctions based on content. Berghuis (2019) seemed to similarly consider this idea though to more of an extreme as it ties into his conceptualization of remediation. Berghuis (2019) argued that with *Digital Marae*, Reihana "not only represent[s] her culture or re-present[s] her culture, but she was able to create her own culture in a contemporary form". This is a powerful argument that despite works like *iPOVi* no doubt being art, Reihana perhaps also "creates culture" through them. Reihana also sought to contextualize *iPOVi* by enacting ICH practices at the opening of Berghuis' *Suspended Histories*. The rationale was an elaborate and powerful metaphor involving a replica of a historic *waka* (canoe) where:

[Reihana] said, "Wouldn't it be great if we can get that *waka* to Amsterdam, work with these rowers from Leiden, and basically have them reverse history by rowing back up the canals that the ships used to leave Amsterdam to go to the Far East and to loot everything and colonize? And in this case, the *waka* would come and arrive in the Netherlands!" And quite quickly she decided to do a peace ceremony with it (Berghuis 2019).

*Context/Institutions*, such as in considerations of exhibition opening ceremonies described above, was the most prominent code in the curator interviews. This is immediately understandable due to the questions regarding curation of *iPOVi* in the context of their exhibition and/or institution, yet the continued relevance of both to *iPOVi* and vice versa was clearly something complexly significant to the curators' (and artist's) intentions for exhibiting it. Furthermore, the appearance of this code was often associated with *De/Post Colonialism and Encounter* due to both the museums and exhibitions often being connected to colonialism.





**Fig. 7** Various offerings presented before *taonga* at *Oceania* (Royal Academy of Arts, London, 29 September – 10 December 2018) as part of the ‘AROH in Action’ protest by the Pacific arts organization, Interisland Collective.  
Photos by author

In terms of exhibition goals, many curators were engaging with colonial and hidden histories, particularly through previously silenced Indigenous voices. Thomas (2019) described the significance of *iPOVi* in terms of *Oceania*'s goal of "creating a realm of dialogue... inviting those artists in to run their own kind of arguments about the histories the show addressed. *iPOV* was... instantly out because of the engagement with the Cook voyages and how we respond to that legacy now; that was a core question for the exhibition, it was a core question for [Reihana]". Stanhope (2019) also acknowledged a similar decolonizing idea beyond exhibitions to institutions stating how they "try and reveal those different histories, the contestation of those histories, the counterpoints – that now artists, like others, are making present... Lisa's work, of course, fits so well into that". Berghuis (2019) perhaps most explicitly acknowledged this context and goal of institutions exposing histories not simply found within *iPOVi* but extended outward into the exhibition space claiming *Suspended Histories* "became very much about the presence of the artwork but also the layering of the artwork on top of the historic collection, the history of the house [Museum Van Loon], the history of colonialism. And... overlaying that literally onto the building, the rooms itself". This intention was brought to fruition because Berghuis (2019) stated that *iPOVi* was "put... into contact with the specific room, the Drakensteyn Room, and the Jurriaen Andriesen wallpaper that covers the wall of that room, so we made it a site-specific installation" and compared this to the exhibition at the colonial-era Alberton House. At Alberton House, McIntosh (2019) claimed Reihana's choice of venue owed to "the old distinctive sort of wallpaper" and its antique cabinet. Reihana sought to contextualize her work in reference to the wallpaper but also perceived the cabinet as a kind of, as McIntosh (2019) said, "portal into what collectors have" and how it "did show that Europeans promoted or displayed or exhibited works in a controlled sort of way. So here she was, putting a message through the little TV screens as... her interpretation of a way of life that had been captured and put into a cabinet like other... institutions or museums or distant people's perceptions through books and other mediums". Thomas (2019) too acknowledged the dynamism of the engagement with colonial history describing how through its "layers" *iPOVi* "animates" tangible heritage "but I think it also animates the whole set of questions that the exhibition was engaged with around the drama of encounter... they're kind of live questions rather than abstractions." In his exhibition of *iPOVi* at *Oceania*, Reihana (in Reihana and Marlow 2018) herself recognized that "people are seeing these incredibly beautiful *taonga*, artefacts, and then they're seeing something that's brought to life and can kind of understand or give a sense of how these artifacts have ended up in museums all around Europe... so I think it's playing a really good role for *Oceania*". The "role" referred to here is a decolonizing one echoed by all the curators regarding their own exhibitions.

The significance of the intangible in terms of the decolonizing "role" of *iPOVi* in exhibition contexts is impossible to ignore. Berghuis (2019) went so far as to claim it was intangible qualities of *iPOVi* that prompted the intended engagement with his exhibition through his notion of layering "suspended histories" because "you would have initially been struck by the fact that suddenly there was chants, there was singing, and that of course then provoked you into

looking at the layering of the video screen in front of the [wall] tapestry, thinking about the layering of history”. Both intangible qualities of *iPOVi* and ICH practices around it helped contextualize it in institutions and exhibitions. Thomas (2019) too recognized that *iPOVi* was contextualized in the exhibition and by Indigenous communities who created and viewed it, that “despite it being a contemporary work, it needs a certain amount of protocol around it... probably in most of the contexts where it's been exhibited there have been blessings, there have been events... it is sort of marked in that kind of way. So in that sense, even if it's not a historic object it's still something that belongs in that kind of context and regime”. This is a powerful idea of a feedback loop between culturally valuable content and “regimes” it is contextualized in where ICH is enacted within it and without.

*De/Post Colonialism and Encounter* also often appeared with *(Mis)representation* because representation was not simply considered in terms of *iPOVi* or in museum/exhibition contexts but also due to the influence of colonial-era representations on *iPOVi*, the exhibitions, and institutions themselves. McIntosh (2019) described how “[Reihana] is replicating an early Romantic... stylized Pacific Islands that was portrayed by the early settlers and the early artists”. This “Romanticized” image and Reihana’s response to it essentially came from how there were “beautiful recordings and renditions by artists who were there... But then the [Dufour] wallpaper is... inspired by copies of illustrations... I was looking at these so-called Pacific people and they didn't look anything like what I know they look like, so I wanted to create this correction” (Reihana in Reihana and Marlow 2018). While the precarious balance Reihana attempts to strike in *iPOVi* through her “corrections” was clearly understood by the curators, some were critical of the execution. Stanhope (2019) admitted there are “some difficulties with the work itself in that sense of representation, like... any artwork... Lisa worked so hard and strove to include such a diversity of the Pacific positions and voices... as well as breaking down those stereotypes in a way” and acknowledges the historic source material in this criticism when she states *iPOVi* “is like the wallpaper, it is trying to be quite a mirror even if it's a disruptive mirror, an infected mirror, it is trying to be a mirror back to the European or the colonial gaze. And I suppose not everybody necessarily might agree that that is themselves in that work undertaking that role”. Berghuis (2019) too conceded these limitations of representation coming from the historic source material when he questioned, “What is their [Pacific peoples’] experience of this event? We don't see that, we still see a representation that is made from the outside, in this case the outside is... Captain Cook, is the one who made the wall tapestry’s perspective”. These criticisms come from limitations of any medium to convey vastly complex, cross-cultural representations of heritage and events of colonialism, even at the scale of a work like *iPOVi*.

*Essentialization/Globalization/Universalism* was least frequent (it did not even appear in Reihana’s (Reihana and Marlow 2018) interview) and was largely created as Berghuis (2019) made a central point that did not fit other codes. Notably, this code was linked closely to *Māori/Pacific Philosophy/Worldview/Community*, one of the least frequent in the curator interviews but one of the most prevalent in Reihana’s (Reihana and Marlow 2018). Furthermore, *Essentialization/Globalization/Universalism* basically emerged from Berghuis’ (2019)

consideration of current issues and instances of *Māori/Pacific Philosophy/Worldview/Community* often related to current issues as well. Berghuis (2019) critiqued how the so-called “*Global turn* means that everything becomes kind of this global soup, that everything becomes equal... tolerant and united and we see our great humanity as something that unites us. But we don't recognize our differences... we need to allow that difference to exist... otherwise we risk flattening our cultural experience”. Berghuis’ (2019) concern was largely the danger of universalism and essentialism to “flatten” understandings of the complexity of culture instead of promoting diversity. Reihana obviously intends to privilege diversity especially due to her various cross-cultural collaborations. However, as seen with the patterns and frequencies of codes, curator and artist perspective did not always nor necessarily align. Results of the curator interviews show that while exhibitions varied, curators largely held similar understandings of *iPOVi*, sometimes even echoing analytical language. While in many cases themes curators privileged differed from the artist, the central decolonizing intentions of animating complex forms of heritage and challenges surrounding Oceania, engaging visitors to view events and consequences of colonialism in new ways, and ultimately using film as a means of these types of engagement were similarly seen across the curators’ and artist’s responses.

## 7. Discussion

The usefulness of the medium of film in representing ICH and promoting decolonizing practice in museums was clearly recognized by both the curators and Reihana, yet there is an absence of significant established discourse surrounding film's connection to ICH and museums. This complicates understanding of works that are technically contemporary art but engage with cultural contexts and heritage content in more nuanced ways. The following discussion utilizes theories and literature necessarily borrowed from other disciplines to problematize the constricted discourse surrounding ICH on film in museums.

It is essential to begin discussions of motivations of exhibiting *iPOVi* with the artist's own. In answering my question posed at *L'art contemporain des femmes maori – conférence/débat* regarding the significance of filmed artworks in museums, Reihana (2019) explained the intent with *iPOVi* was “first and foremost to show living people and practices”. Reihana (2019) also explained how she “like[s] to create a lot of images that bring *mana* [power/honour] back to our people”. This privileging of “living heritage” in the museum or Soto Labbé's (2015) “wrinkled places”, was echoed in perspectives and language of many curators. Presenting dynamic extant cultures is a sharp contrast to the historical approach of photography/film used to preserve supposedly “vanishing Indian races” famously undertaken by North American photographer Edward S. Curtis. In his own words, Curtis wrote, “I want to make them live forever... It's such a big dream, I can't see it all” (quoted in Egan 2012:55). The title of this dissertation, ‘Catching Shadows’, comes from the name given to Curtis by Indigenous groups he worked with, *Shadow Catcher* (Egan 2012). This alludes to the ephemeral quality of photographic/film media and subject matter, but also shows that the peoples Curtis worked with were purposefully returning their gaze onto him. While Curtis' intention still operated within the static vision he captured, Reihana's, through *iPOVi*, notably continued to evolve and expand, including more heritages. This links strongly to Reihana's reiteration that “I've always thought of myself as I'm an image maker and not an ‘image taker’... It is an agreed representation” (quoted in Brett Kelly-Chalmers 2015:11). Conversely, Reihana (2019) recognized the reverse of “bringing back *mana*” being the belief in some Indigenous cultures that the camera could “[steal] their soul[s]”. In both cases, “stealing souls” or “bringing back *mana*”, though having opposing results, are nonetheless both significant statements on the power of the medium of film and how when working within cultures, it is subsumed into them.

### 7.1 The Panorama

Reihana's application of Indigenous worldviews to new media is something tied to the historically pan-Indigenous enterprise many scholars previously mentioned attest to, that “when Islanders had the opportunity to appropriate European artefacts, customs, or technologies, they often did so... Emulation of the form, evidently, was seen to tap some of the prestige, some of

the mana” (Thomas 2010:206). This is clearly practiced in *Digital Marae*, as previously discussed, but I argue connects to *iPOVi* as well, largely due to the medium/format chosen. Griffiths (2008:42) characterizes the immersive technology of panorama as a precursor to cinema in terms of “revisitation, of witnessing again, in modified form, that which has occurred in a different time and place”. This powerful notion is realized in Reihana’s intention for the panoramic *iPOVi* to make viewers “become the witness. You become the person on the land looking out and seeing these things happen” (quoted QAGOMA 2015b:8). Griffiths’ (2008) portrayal of the power of panoramas is reminiscent of Brown (2008) and Ngata, Ngata-Gibson, and Salmond’s (2012) notion of virtual/digital *taonga*, and Berghuis’ (2019) conceptualization of remediation. In these cases, the real essence of sacred objects or cultural heritage can be transferred across media.

## 7.2 Remediation

Remediation (for example, as conceptualized by Berghuis (2019)), is a central concept to Indigenous appropriation of Western technologies during contact and undertaking decolonizing practices today with the use of new media by artists dealing with Indigenous content. The concept of remediation is closely linked to media and worldview, notably aspects of two of the most frequent codes in Reihana’s interview (Reihana and Marlow 2018) (*Medium and Logistics* and *Māori/Pacific Philosophy/Worldview/Community*). Remediation is also reflected in the rhetoric of immersion used by all the curators as it relates to media and representation, (also an aspect of one of Reihana’s most frequent codes, *(Mis)representation*) particularly the concept of *iPOVi* “bringing things to life”. For example, Ryle (2019) claims:

We’re fed so many misconceptions, who these people are... and continue to be... this is something that subverts it for everyone and replaces that, I think, with something really much more dynamic and interesting and full of life... I suppose she could have just as well gone and updated the wallpaper herself, traditional wallpaper, but instead we have something that lives and breathes.

Ryle (2019) suggests that the medium is the spark that gives life to the content. While this may seem initially to be simply an apt metaphor, it alludes to established theoretical practice as well as signifying the connection between content, medium, and cultural context. This is most explicitly stated by Berghuis (2019) (adapting Bolter and Grusin (1999)) when discussing the potential of *iPOVi* to possess cultural significance similarly to Brown (2008) and Ngata, Ngata-Gibson, and Salmond’s (2012) virtual/digital *taonga*, explaining, “remediation is not so much the refashioning of old mediums into new but is actually the kind of reengagement of an entire extension of media practices into digital media. And I’ve said the same about performance... in heritage terms – if that intangible aspect, that performative aspect, the liveness of it, if that is

translated into the actual medium of a video then it could have that role”. Berghuis’ (2019) powerful consideration of what digital media is capable of seems specifically relevant to his understanding of *Digital Marae* because “if [Reihana] cannot be... a traditional Māori carver, like her ancestors and her father then she discovered that she can do it in other media and in her case that was video... it’s a form of... liberation as well from traditional laws into creating contemporary art”. Reihana (2019) herself admitted how there is this “idea that only men carved” and that she wanted to “transgress these cultural ideas while maintaining the integrity” of tradition. In this case, Reihana (2019) specifically acknowledged how she appropriated filmmaking technology, “using the computer as my carving tool”. This is a significant intention because the medium was chosen to continue a traditional ICH practice and make an artwork still culturally valuable (and culturally operational) for museums.

Reihana (in Reihana and Marlow 2018) referenced another form of remediation particularly relevant to Indigenous peoples encountering Western technologies/techniques during the cultural genocide of colonialism. Reihana (in Reihana and Marlow 2018) explained how “in traditional times Māori practiced preserving heads and when revered people passed away they would smoke them... the idea of that was that each year after a person has died you would bring them out and remember them, so it's a sense of remembrance. But that became impossible post-colonization and that's where photography came in and shifted and took over that process”. Reihana (in Reihana and Marlow 2018) acknowledged not simply the value and potential of remediation but also challenges presented in depicting heritage on film for example, when heritage practices or objects have encountered centuries of attempted annihilation. Here, the intention of the medium was to circumvent cultural conditions imposed by an invading Western culture whereas with *Digital Marae*, Reihana circumvented limiting aspects of cultural doctrine to create nonetheless culturally influenced art. Both instances used new media to continue traditional ICH practices which is an exercise many scholars allude to (Thomas 2010; Hopkins 2006; Brown 2008; Ngata, Ngata-Gibson, and Salmond 2012; Clifford 1997).

Like Māori using photographs in lieu of heads, Reihana too continues the trend of using new media to explore heritage that was attempted to be destroyed. Regarding the depiction of the Chief Mourner’s outfit, Reihana described the length of time it took to create as she had “never seen one... I wanted to create that costume so I could see what it looked like on a body as opposed to reading an account of this crazy killing spree that Joseph Banks went out on with the Chief Mourner” (in Reihana and Marlow 2018). Reihana quite literally “created her own culture” (as Berghuis (2019) says) by creating the costume and having it performed in a ceremony, even if it is a re-creation. Much like the patterns of *Medium and Logistics* in the curator interviews, it is clear that the prevalence of the code was not simply due to the pertinence of logistical aspects of *iPOVi* but because of essential links between the medium and ICH practices. While the intent of this research was initially to explore how ICH is exhibited on film in museums, it is clear that the filmmaking process and its connections to ICH practices are just as essential. Film is thus a medium that can both engage with and represent ICH. The “biography” (to invoke Gosden and

Marshall (1991)) of the digital museum object is defined by and only made possible through ICH.

### 7.3 Filmmaking and Intangible Heritage

The relevance of the filmmaking process having ICH practices as an integral part of it is seen in the requirement of permissions, process of gifting, and potential dangers of film. The requirement of permission to commit heritage to film suggests how even though ICH may be enacted on film, it still carries heavy cultural value, works within cultural doctrines, and is more than simply art. Reihana (2019) referenced how in the cross-cultural *iPOVi*, vignettes and their “stories” could only be filmed with “permission”. Along with permissions, the very process of filmmaking was defined by the cultures Reihana worked within. Reihana (2019) explained how she “asked if [cast members] wanted to *gift* something or collaborate” on the creation of their performance. As Thomas (2010) and other Pacific scholars acknowledge, gifting is a central ICH practice within many Pacific cultures. Regardless of Reihana creating a contemporary artwork, the process was still dictated by ICH of the regional cultures. What is seen in *iPOVi* is thus often the product of ICH practices, as well as the re-enactment of ICH.

Because of close linkages between ICH and the colonial content of *iPOVi*, this provoked challenges and even dangers. A particularly relevant example of the sometimes-hazardous nature of filmed representations is Reihana’s creation and use of the Chief Mourner’s outfit in both *iPOVi* and *Tai Whetuki – House of Death Redux*. Reihana (in Art Basel 2018) describes how “by taking this work which shows the chief mourner costume out on a killing spree, there was a really big worry by some of the local people whether you would create that energy back into the costume... we kind of make artworks to understand culture... and can potentially create something that is... culturally dangerous”. Reihana (in Art Basel 2018) reveals that the process of creating and performing in a replica Chief Mourner outfit transcends replication. Contrary to Benjamin’s (1935) notion of “aura”, even created as a prop to perform the ICH practice of the mourning ritual, there was the potential the Chief Mourner’s outfit could have real cultural and spiritual power nonetheless. Notably it is the film medium and its exhibition in the museum that created the potential for the object to embody that power. This exposes the relationship between museum space, dynamism of film, and heritage content that is depicted. What is further significant is that in order to counter potential dangers, the artist and museum consultants did not seek to destroy the link between the heritage content, film, and context, but rather incorporated more ICH, “some ceremonies that we could do to keep the work itself safe” (Reihana in Art Basel 2018). What is clear from the requirement of permission, “gifted” performances, and potential dangers of filming the Chief Mourner outfit, is that while *iPOVi* may be art that depicts ICH practices, it is much more complicated. Film embodies the power of what is depicted and bears the weight of cultural requirements and complexity of those involved in the filmmaking process.



The ICH related to *iPOVi* extended from the filmmaking process into the work and beyond it into the exhibition space. A poignant decolonizing example at London's *Oceania* was Interisland Collective's protest, 'AROH in Action', consisting of various offerings and bringing awareness to "the long term goal... to regain our autonomy and custody over our taonga and ancestral belongings and this moment, space and opportunity is the beginning of that journey" (Walsh 2018:6). Co-founder of the organization, Walsh (2018:3, 4), also wrote, "We want our taonga to hear our voices" and, by "making offerings of our voices, movements and gifts", made the museum a "contact zone" (Clifford 1997). These ICH practices and offerings created a powerful shift in the exhibition. This action and others that took place around the exhibition show not only the historic relationships surrounding "entangled objects" (Thomas 1991) within European museums, but also the entanglement of intangible and tangible heritage, and the active "biography" of objects even while in museums (Gosden and Marshall 1999).

Similar to the process of offerings, opening ceremonies, particularly Reihana's performances for *iPOVi* in Amsterdam and Venice, exemplify the heritage significance of the artwork. In Amsterdam, as Berghuis (2019) mentioned, the performance consisted of rowing of the *waka* (*Taahimana*) through city canals to the museum by the Royal Dutch Njoord Rowing Team who, upon arrival, performed the *haka* (war dance) (in Pursuit of Venus (n.d.); Grever and Braat 2018:79) mobilizing ICH practices to contextualize *iPOVi* within the exhibition, historic colonial house of the Museum Van Loon, and colonial history in the Netherlands. Reihana participated in a similar ceremony at la Biennale di Venezia where "The Disdetona [boat] is the grand dame... That was really special – bringing the Pacific to the old world, arriving on their boat, and being greeted by their people. This performs a reversal of arrival, re-enacting these ceremonies and moments of encounter" (Reihana quoted in Contemporary HUM 2017:29). What is integral to note about Reihana's conception of these ICH performances is that they are echoed in the very medium/format of *iPOVi*. Looser (2017:461) draws upon ideas presented by Devenport (2017:22) regarding how Reihana uses the medium of film to embody Māori *Tā-Vā* spacetime theory describing how "Reihana's "double vision" takes advantage of the spatiotemporal flexibility afforded by modern recording technologies to create a syncretic form that expresses indigenous Pacific views" citing specifically "the reverse cinematic pan... so that time appears to run backwards as it runs forwards, constantly diffusing the past and future in the present". The notion of *iPOVi*'s format reflecting Māori ideology on temporality is essential but this concept was also actualized by Reihana through her ceremonies in Amsterdam and Venice. These were literal demonstrations of decolonization of museums where she was attempting to run back the colonial clock, toying with tropes of explorers setting sail to invade other lands by doing the same in reverse. Reihana acknowledges this as a significant intention of *iPOVi*, particularly due to her collaborations and the inherently multivocal nature of film when she describes the ever-evolving nature of *iPOVi* as "like a long handshake. I can now invite others into this project, including live performances" (quoted in NZ Herald 2015:10). Reihana's collaborative process entrenched in various ICH practices across its production and exhibition is the paragon of McLuhan's (1964) "medium is the message". This research shows not simply that

the medium conveys messages, but that the film medium can itself become culturally bounded, that in some cases it can be the only medium capable of conveying certain messages, and that there is feedback between medium and content, medium and context. It is not simply that a medium is selected, content and style shape it, and the product is displayed; if it was this simple, *Medium and Logistics* would not have been the most frequent in all the interviews with complex connections to all other codes.

The extent of the immersive quality of the medium of film made possible through embracing ICH was clearly a motivator for the artist and curators of *iPOVi*. In McLuhan's (1964:4) consideration of film, he claims "mechanization was never so vividly fragmented or sequential as in the birth of the movies, the moment that translated us beyond mechanism into the world of growth and organic interrelation... The message of the movie medium is that of transition from lineal connections to configurations". McLuhan's (1964) unorthodox consideration of the evolution of film media forms as constellations of "interrelations" is something obviously exemplified in *iPOVi*, as has been shown. Banks and Morphy (1997:18) too present a definition of film that signals the potential for how I conceptualize the connection of film and ICH in museums when they claim that "film, by recording the production of the object or the ritual in which the object appears, may be recording the object closer to... the ways in which it is conceived by the actors. It also may facilitate the analysis of the variable relations between object and process, between materiality and sociality". Banks and Morphy (1997) briefly and unceremoniously suggest the possibility of a more holistic understanding of the value of film and what it can do in museums in relation to tangible and intangible heritage. I conclude, as they imply in their conjecture, that film, as exemplified through *iPOVi*, can act as a means to connect the "biography" of the object, ICH practices echoed in "wrinkled places", and tangible objects in all the ways they are "entangled" (mobilizing language and theories of Gosden and Marshall 1999; Soto Labbé 2015; Thomas 1991).

## 8. Conclusion

The ephemeral quality of both the medium of film and ICH seems to set them in a realm apart from the traditional museum. The essential question regarding the ability to represent ICH in museums through film, the prospect of catching shadows, is answered here in the positive though perhaps not in the most expected way. The conclusion presented here, like the medium of film, sits at an intersection of the three previously mentioned central theories of Gosden and Marshall (1999), Soto Labbé (2015), and Thomas (1991). Gosden and Marshall's (1999) "cultural biography of objects" includes intangible processes and events of exchange and manufacture not explicitly included in UNESCO's (2003) official definition of *intangible heritage*. Soto Labbé's (2015) "wrinkled places" privileges the value of living cultural knowledge and the human component to heritage forms and how they are displayed in museums. Thomas (1991) signals the "entangling" effects on tangible heritage that are the result of historic events of contact. What connects these theories to each other and allows them to provide a clearer understanding of ICH and museums, critically absent in the literature, is film. The case study of *iPOVi* shows intangible and living heritage content as well as the dynamic entanglements of heritages during contact, but also embodies the biographical elements of ICH during the filmmaking process and continuing across its exhibition life. The inability to extricate the medium, content, or context of film from processes of ICH that defines every aspect of *iPOVi*'s production and exhibition suggests that film itself can become a heritage process.

The potential consideration of film as a process of heritage allows museums to not simply *exhibit* heritage but become sites of ICH practices themselves. In this way, film can be a powerful agent in decolonizing museums. As seen through the interviews, works like *iPOVi* aid in seeking out a fuller, truer picture of the history and cultural events surrounding the tangible heritage museums traditionally display. Reihana created *iPOVi* and curators ultimately exhibited it largely to engage with these absences and showcase diverse perspectives. Film is particularly adept at this because it embodies multivocality as a necessity of the inherently collaborative medium. Film brings these perspectives and heritages into the walls of the museum, simultaneously becoming both medium and message, tangible and intangible, art and artefact.

The name of Reihana's exhibition of *iPOVi* at la Biennale di Venezia, *Lisa Reihana: Emissaries*, comes to have a significant duality of meaning in relation to these conclusions. Reihana (2017) describes the significance of "the title *Emissaries*, I really loved that word... thinking about it as a notion – that idea of who is the person that comes and is the 'go between' that speaks on behalf of people?" Through the exhibition of *iPOVi*, film itself has been exposed as an emissary in the museum. Film is the "go between" between theories, between tangible and intangible heritage, between cultural and museum context. Today, artists and curators are broadening the horizons of museums, welcoming these emissaries ashore.

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## Appendix 1: Interview Questions

Jason Ryle – 06/24/2019 10 am (Toronto, Canada)

### Priority Questions:

1. Why did you choose *iPOVi* for your festival?
2. How did you choose to display *iPOVi* in terms of the gallery, orientation and scale of the projection, its place in the wider festival, etc.?
3. Do you see *iPOVi* as or did you display it as an artwork, cultural heritage documentation, a work/process of heritage in itself, or something else? Do you find this type of classification useful in terms of curation/exhibition?
4. What effect did you see *iPOVi* having in relation to the other artworks in the gallery or festival around it?
5. As imagineNATIVE and the film + media arts festival focuses on largely intangible media with Indigenous content, do you see any patterns in why many Indigenous artists across the world are turning to these types of media? Do you see such patterns in terms of the art world in general or are there pan-Indigenous or shared experiences, issues, goals, etc. where these types of media are particularly apt to convey Indigenous heritage?
6. In what ways do you see displaying *iPOVi* different as a film compared to the original Dufour wallpaper or if Reihana had chosen a less dynamic medium?
7. Compared to museum objects, do you think *iPOVi* is more accessible in terms of conveying information about Indigenous pre-contact heritage and the events of European colonialism? Do you see *iPOVi* and filmed artworks as more accessible in terms of visitors who may have visual, hearing, or other disabilities compared to objects in glass cases, barriered displays, etc., and/or particularly in Canada where until recently much Indigenous history and heritage has not been taught or actively suppressed in the education system?
8. Do you believe that displaying Oceanic or other Indigenous tangible heritage in museums adequately captures the complex processes of manufacture and exchange of the objects, their traditional and contemporary uses, the effects of colonialism, etc.? Do you feel that film as a medium more adequately represents certain intangible aspects of objects or particular aspects of heritage, or does it have similar challenges to other forms of exhibition?
9. What was the significance of various Oceanic cultures and practices being displayed in *iPOVi* to the festival that showcases and celebrates Indigenous cultures across the world?
10. While *taonga* as it is defined and protected under Aotearoa New Zealand law must be much older than *iPOVi*, do you think contemporary works of art like *iPOVi* could ever be considered as *taonga*? Have you seen other instances where film, digital artwork, etc. have become or are considered to have more complex cultural meaning or significance to Indigenous communities involved beyond the medium itself?

### Additional Questions:

1. What is/was the response of visitors, from your perspective, to *iPOVi* at the festival?
2. Is there a vignette, object, practice, etc. in *iPOVi* that stands out as particularly significant in terms of its representation in the festival?

3. In what ways do you see *iPOVi* and other Indigenous artworks decolonizing institutions like galleries and museums?
  4. Did you collaborate with Lisa Reihana directly in terms of how she wanted *iPOVi* to be displayed in the festival?
  5. What use do you see films ultimately having in galleries and museums?
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Nicholas Thomas – 06/25/2019 3:30 pm (Cambridge, UK)

**Priority Questions:**

1. Why did you choose *iPOVi* for your exhibition?
2. Do you see *iPOVi* as or did you display it as an artwork, cultural heritage documentation, a work/process of heritage in itself, or something else? Do you find this type of classification useful in terms of curation/exhibition?
3. What effect do you see *iPOVi* having in relation to the other tangible objects and the two other films in the exhibition?
4. How did the ceremonies and offerings from the beginning of the RA exhibition and the 'Aroha in Action' offerings at the end shape or re-shape the exhibition?
5. Compared to museum objects, do you think *iPOVi* is more accessible in terms of conveying certain information about Indigenous pre-contact heritage and the events of European colonialism? Do you see *iPOVi* and filmed artworks as more accessible in terms of visitors who may have visual, hearing, or other accessibility needs compared to objects in glass cases, barriered displays, etc.?
6. Do you believe that displaying solely tangible Oceanic or other Indigenous heritage in museums adequately captures the complex processes of manufacture and exchange of the objects, their traditional and contemporary uses, the effects of colonialism, etc.? Is there an intangible aspect of objects that you feel is particularly difficult to convey to museum visitors or is this possible through object display, interpretive materials, etc.?
7. What is the significance of various Oceanic cultures and practices being displayed in *iPOVi* to the exhibition? Does the representation of multiple cultures create challenges in terms of its placement within the exhibition and its interpretation in museum texts?

**Additional Questions:**

8. While *taonga* as it is defined and protected under Aotearoa New Zealand law must be much older than *iPOVi*, do you think contemporary works of art like *iPOVi* could ever be considered as *taonga*? Have you seen other instances where film, digital artwork, etc. have become or are considered to have more complex cultural meaning or significance to Indigenous communities involved beyond the medium itself?
9. In what ways do you see displaying *iPOVi* different as a film compared to the original Dufour wallpaper or if Reihana had chosen a less dynamic medium?
10. What has been the response of visitors, from your perspective, to *iPOVi* at the exhibition?
11. Is there a vignette, object, practice, etc. in *iPOVi* that stands out as particularly significant in terms of its representation in the exhibition?

12. In what ways do you see *iPOVi* and other Indigenous artworks decolonizing institutions like galleries and museums?
  13. What use do you see films ultimately having in galleries and museums?
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Zara Stanhope – 06/28/2019 9 am (Brisbane, Australia)

**Priority Questions:**

1. Why did QAGOMA acquire *iPOVi*?
2. How did you choose to display *iPOVi* in terms of the particular room in the gallery, orientation and scale of the projection, its place in the wider art gallery, etc.?
3. Do you see *iPOVi* as or did you display it as an artwork, cultural heritage documentation, a work/process of heritage in itself, or something else? Do you find this type of classification useful in terms of curation/exhibition?
4. What effect did you see *iPOVi* having in relation to the other artworks in the particular room in the gallery or the wider art gallery around it?
5. In what other ways is intangible heritage represented in the gallery or collection in general?
6. In what ways do you see displaying *iPOVi* different as a film compared to the original Dufour wallpaper or if Reihana had chosen a less dynamic medium?
7. Compared to museum objects, do you think *iPOVi* is more accessible in terms of conveying information about Indigenous pre-contact heritage and the events of European colonialism? Do you see *iPOVi* as more accessible in terms of visitors who may have visual, hearing, or other accessibility needs compared to objects in glass cases, barriered displays, etc.?
8. Do you believe that displaying Oceanic or other Indigenous tangible heritage in galleries and museums adequately captures the complex processes of manufacture and exchange of the objects, their traditional and contemporary uses, the effects of colonialism, etc.? Is there an intangible aspect of objects that you feel is particularly difficult to convey to gallery or museum visitors?
9. What is the significance of various Oceanic cultures and practices being displayed in *iPOVi* to the gallery or collection in general? Does the representation of multiple cultures create challenges in terms of its placement within the gallery and its interpretation in gallery texts?
10. While *taonga* as it is defined and protected under Aotearoa New Zealand law must be much older than *iPOVi*, do you think contemporary works of art like *iPOVi* could ever be considered as *taonga*? Have you seen other instances where film, digital artwork, etc. have become or are considered to have more complex cultural meaning or significance to Indigenous communities involved beyond the medium itself?

**Additional Questions:**

11. What is the response of visitors, from your perspective, to *iPOVi* at the gallery?
12. Is there a vignette, object, practice, etc. in *iPOVi* that stands out as particularly significant in terms of its representation in the gallery?

13. In what ways do you see *iPOVi* and other Indigenous artworks decolonizing institutions like galleries and museums?
  14. Did you collaborate with Lisa Reihana directly in terms of how she wanted *iPOVi* to be displayed in the festival?
  15. What use do you see films ultimately having in galleries and museums?
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Rendell McIntosh – 06/29/2019 9 am (Auckland, Aotearoa New Zealand)

**Priority Questions:**

1. Why did you choose to exhibit *iPOVi*, or why do you think Reihana chose Alberton House for its initial display?
2. How was *iPOVi* displayed and how did this relate the space and history of the house as a whole?
3. Do you see *iPOVi* as or did you display it as an artwork, cultural heritage documentation, a work/process of heritage in itself, or something else? Do you find this type of classification useful in terms of curation/exhibition?
4. What effect did you see *iPOVi* having in relation to the other works or aspects of the house in general?
5. In what other ways is intangible heritage represented in the house in terms of works, programmes, exhibitions, etc.?
6. In what ways do you see displaying *iPOVi* different as a film compared to the original Dufour wallpaper or if Reihana had chosen a less dynamic medium?
7. Compared to museum objects, do you think *iPOVi* is more accessible in terms of conveying information about Indigenous pre-contact heritage and the events of European colonialism? Do you see *iPOVi* as more accessible in terms of visitors who may have visual, hearing, or other accessibility needs compared to objects in glass cases, barriered displays, etc.?
8. Do you believe that displaying Oceanic or other Indigenous tangible heritage in galleries and museums adequately captures the complex processes of manufacture and exchange of the objects, their traditional and contemporary uses, the effects of colonialism, etc.? Is there an intangible aspect of objects that you feel is particularly difficult to convey to gallery or museum visitors?
9. What do you see as the significance of various Oceanic cultures and practices being displayed in *iPOVi*? How does this decolonizing aspect of the work and its showcasing of Indigenous representation fit into a historical setting like Alberton House?
10. While *taonga* as it is defined and protected under Aotearoa New Zealand law must be much older than *iPOVi*, do you think contemporary works of art like *iPOVi* could ever be considered as *taonga*? Have you seen other instances where film, digital artwork, etc. have become or are considered to have more complex cultural meaning or significance to Indigenous communities involved beyond the medium itself?

**Additional Questions:**

11. What is the response of visitors, from your perspective, to *iPOVi*?

12. Is there a vignette, object, practice, etc. in *iPOVi* that stands out as particularly significant in terms of its representation in the house?
  13. In what ways do you see *iPOVi* and other Indigenous artworks decolonizing institutions like galleries and museums?
  14. Did you collaborate with Lisa Reihana directly in terms of how she wanted *iPOVi* to be displayed in the house?
  15. What use do you see films ultimately having in galleries and museums?
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Thomas Berghuis – 07/01/2019 4 pm (Amsterdam, Netherlands)

**Priority Questions:**

1. Why did you choose *iPOVi* for your exhibition?
2. How did you choose to display *iPOVi* in terms of the particular room in the gallery, orientation and scale of the projection, its place in the wider museum, etc.?
3. Do you see *iPOVi* as or did you display it as an artwork, cultural heritage documentation, a work/process of heritage in itself, or something else? Do you find this type of classification useful in terms of curation/exhibition?
4. What effect did you see *iPOVi* having in relation to the other artworks in the particular room in the gallery or the wider exhibition and museum around it?
5. In what other ways was intangible heritage represented in the exhibition or museum in general?
6. In what ways do you see displaying *iPOVi* different as a film compared to the original Dufour wallpaper or if Reihana had chosen a less dynamic medium?
7. Compared to museum objects, do you think *iPOVi* is more accessible in terms of conveying information about Indigenous pre-contact heritage and the events of European colonialism? Do you see *iPOVi* as more accessible in terms of visitors who may have visual, hearing, or other accessibility needs compared to objects in glass cases, barriered displays, etc.?
8. Do you believe that displaying Oceanic or other Indigenous tangible heritage in galleries and museums adequately captures the complex processes of manufacture and exchange of the objects, their traditional and contemporary uses, the effects of colonialism, etc.? Is there an intangible aspect of objects that you feel is particularly difficult to convey to gallery or museum visitors?
9. What was the significance of various Oceanic cultures and practices being displayed in *iPOVi* to the exhibition or museum in general? Does the representation of multiple cultures create challenges in terms of its placement within the exhibition or its interpretation in gallery texts?
10. While *taonga* as it is defined and protected under Aotearoa New Zealand law must be much older than *iPOVi*, do you think contemporary works of art like *iPOVi* could ever be considered as *taonga*? Have you seen other instances where film, digital artwork, etc. have become or are considered to have more complex cultural meaning or significance to Indigenous communities involved beyond the medium itself?

**Additional Questions:**

11. What was the response of visitors, from your perspective, to *iPOVi* at the museum?
12. Is there a vignette, object, practice, etc. in *iPOVi* that stands out as particularly significant in terms of its representation in the museum?
13. In what ways do you see *iPOVi* and other Indigenous artworks decolonizing institutions like galleries and museums?
14. Did you collaborate with Lisa Reihana directly in terms of how she wanted *iPOVi* to be displayed in the festival?
15. What use do you see films ultimately having in galleries and museums?

## Appendix 2: Discourse Analysis Codes

### Code Groups:

- A) **Medium and Logistics** – New media/film, size/length, technology and art, immersive experience, layers to the work, wallpaper, temporality, dynamism, novelty/uniqueness, cost of new media installations/displays, remediation
- B) **De/Post Colonialism and Encounter** – Colonialism, encounter/interaction, decolonizing practices, Cook voyages, reconciliation, violence/infection, European gaze on the other, diaspora/diasporic communities
- C) **Cultural/Heritage Forms/Continuity** – Intangible heritage, Tangible heritage, indigenous art, contemporary art, cultural/heritage continuity, living culture/heritage, ceremonies/offerings
- D) **(Mis)representation** – Misrepresentation of indigenous people, collaboration, historical depictions, Romanticism, cross-cultural representation, false/absent histories, subverting Western notions/portrayals of indigeneity, objectification (particularly of indigenous peoples), indigenous diversity
- E) **Context/Institutions** – Relevance to institutions, contextualization of work
- F) **Audience/Response** – Emotional response, audience, response to legacy, loss
- G) **Education** – Education value of work
- H) **Māori/Pacific philosophy/worldview/community** – Community, current Pacific social issues, Māori philosophy/worldview/beliefs
- I) **Essentialization/Globalization/Universalism** – Essentialization, globalization, universalism

### Curator Interview Coding Results:

Prominence (most frequent for the most questions): **BLU**

Frequency: **YEL** (32), **TUR** (28), **GREY** (25), **BLU** (24), **GRE** (20), **KHA** (15), **PIN** (13), **RED** (8), **TEA** (1)

### Artist Interview Coding Results:

Frequency: **YEL** (16), **PIN** (10), **KHA** (9), **TUR** (9), **GRE** (7), **BLU** (7), **GREY** (4), **RED** (2), **TEA** (0)



### Appendix 3: Interview Transcripts

The following transcripts have been edited for clarity.

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Jason Ryle – 06/24/2019 10 am (Toronto, Canada)

LD: So, to just dive right in, I'd like to sort of start at the beginning and I was just wondering about the context of the festival of Lisa's work and why you chose *iPOVi* for that festival?

JR: Well I don't know if it's a long story necessarily but it's certainly a story that has an origin that goes back quite a few years. I've been programming for imagineNATIVE since 2002 as part of a larger selection committee and Lisa's work is something that we've shown in the past, some of her video work. In 2012, we at imagineNATIVE had a Maori spotlight as part of the festival. So when we do a spotlight we try as much as we can to not only have film and video work selected, but also some of the digital new media work to feature and some of the gallery installations that we program for as well as here during the festival. So Lisa's *iPOV*, not 'infected', I mean the first iteration of this work was one of the works that we had programmed at the festival and it came to us through a guest curator that we worked with, a person named [indiscernible] and she was a guest programmer for the Maori spotlight and she brought that work to our attention. It was, for me, one of those transfixing, transcendent works that just leaves an indelible impact on you in every way possible. You know, leading up to the festival was a very busy time, very stressful time, and our exhibitions usually began three, four weeks out from the festival because they had a bit of a longer run. And the little gallery that we had that work in was a sanctuary space to me; I don't know how many times I've seen that work play through from beginning to end for minutes and minutes, maybe even hours on end – certainly the totality of how many times I've seen it has been hours – and it was one of these works I guess. That alone was reason enough to program the work in this iteration. It was interesting how I learned that it was actually a work still in development because this work was something, I mean to me it was just so conceptually perfect, so brilliantly executed, and again, one of those rare moments I think where you see the blending of technology and art in a way that just elevates your expectation or your understanding of what artists can do in different media. It was a profound work for me and still is. So, when we had the Q&A, the artist Q&A, as part of the 'art crawl' that we have as part of the festival, I was doing the conversation with Lisa and it was actually only in the discussion with her, the public discussion with her, that I learned that the development of the work would continue and that paradise would be 'infected', is I think how she described it. And it was actually a very visceral reaction; it felt like a bit of a gut-punch to me... I think my reaction was, you know, what she's doing to this work – and for me it's not her doing that to the work – she's depicting something that, you know, that happened historically, but it just really caused me to, you know, reflect about why I really had that reaction and I think it was because it's so rare for us as Indigenous people to see historical representations of us that are truthful and that are free from the impact of colonization, and I really, you know, I hasten to say that I don't – and that doesn't mean I want to buy into this idea of this 'primitive, pristine native person' I

mean, certainly not, that's just as bad because those creations, those misrepresentations, are almost always perpetuated, that's not entirely like non-indigenous reviews – so here was a rare example of an indigenous artist who was presenting this time, this work, these people, this dress, these customs, this land, in a very different way that I really hadn't seen before and in terms of this depth. So, some of that I think was not a reaction to the fact that it was 'infecting' this time, this paradise, but it was, I think, a very emotional reaction to the fact of colonization itself and really the impact that it had on so many nations but also very prosaically on people's lives. And so I was very keen to see this work and I had hoped to actually see it at Venice in 2017 but wasn't able to go, so I didn't actually see it in its entirety until this presentation at the Royal Academy... and I was so excited I couldn't wait, like it was just same kind of thing, I was just really giddy to go and see it... Like our presentation at imagineNATIVE of the original *iPOV* was only about two meters wide I think, it wasn't very long at all, it was just two projectors; and I'd seen the documentation of *iPOV [infected]* at Venice and the scale of it and I was like, "Oh my god!" I really wanted to see it and knew what to expect at the Royal Academy as well. And it was, I mean, it was just as powerful and just as monumental and mind-blowing to me. I mean, the scale that – it needs to be seen on that type of scale – was huge, huge-scale. But same thing, I spent the better part of three or four hours in that gallery just being immersed in it so fully. There's so much to see, there's so much to contemplate, and it all ties in in different ways and it's seen – you've seen it and so you know – there's certain times where you may get a visual cue or hint that it's actually cycled through again but sometimes you're not aware of it, sometimes just so fully immersed in it, I mean there's just so many layers to it.

LD: I agree because I know that's what my reaction was like when I saw it at the RA as well, and, I mean, that's what prompted my whole dissertation so I fully understand.

JR: That's amazing. Yes, so when I knew she'd completed it because I had seen her in New Zealand a few times before – I travel there often enough and even meet with her when I'm down there in Auckland – I knew she was working on it, was very excited to see it, etc., so was always very vocal about having it at imagineNATIVE. I mean it goes without saying, it's something that, you know, I really want to bring to the audience because, I mean, of the link to the historical presentation of the first work but also because – and I really do believe that this is a masterwork and this is a seminal piece of artwork in indigenous screen content creation and indigenous screen culture, certainly Maori screen culture, absolutely, that alone is significant enough in terms of our mandate, our view, in terms of what we do at imagineNATIVE – but it's something so transdimensional, that work has like, I think, left indelible marks on a lot of people's lives regardless of where they're from or where they grew up. So we had, because of the scale of it, because of the cost of it, because of the scale and the cost of it, and we normally work with smaller galleries that just don't have the physical space to exhibit the work at the scale that it needs to be, we were looking for a larger partner and also to, especially as this year's festival is our 20<sup>th</sup> anniversary, we were looking for, you know, several big showpieces to include in the festival, so we partnered with the Art Gallery of Ontario. Are you familiar with the AGO?

LD: Yes I am. I was actually born and raised in Toronto.

JR: Okay, there you go, perfect. I think I assumed that and you might have mentioned that in the email. You know, so I mean the AGO, you know them, the scale, one of the, you know, top

galleries in North America. Wanda Nanibush, who's there as the – I believe I forget her title specifically but she's overseeing Canadian and Indigenous arts or at least contributing to that end – was on board to assist to provide the gallery space. And so I was working, I'm working currently with Julie Nagam and she's the main contact person, I mean we've been calling her the curator, I mean it's one piece in the festival, in the gallery rather, so maybe it's not traditional curation but she's the one who's been the main contact person between myself, the AGO, and Lisa and her team with James Pinker. So Julie's been the one who has been really negotiating, so the gallery space that it's in in the AGO was, I mean the AGO, through Wanda, provided us with two options and we collectively agreed on the space that it's within. So it's within the larger context of, it's in the MacLean gallery so it's accessible from both sides, it's perhaps not unlike the RA presentation, not in terms of aesthetics or architecturally speaking but more in the sense that it's a gallery within sort of other kinds of gallery spaces. It isn't in its own kind of pavilion, for example, like it was at Venice.

LD: Are you saying this is on display now for the twentieth anniversary festival or was this when it was initially exhibited?

JR: No it will be. So it's opening at the end of September and will be running until very early April 2020. So imagineNATIVE's 20<sup>th</sup> anniversary festival is in October this year so this was just part of the larger umbrella of our festival programming and really, for me, one of the showpieces of our 20<sup>th</sup> anniversary. So we always do something bigger and splashier and this is really one of those for me. So this was actually one of the starting points for thinking about the 20<sup>th</sup> anniversary festival several years ago, I mean, I think, you know, in the context of imagineNATIVE mandate and the work that we've shown over the years – and certainly my own take from an artistic direction point of view over the years – that this work embodies so much, I think, of – how do I say this – it embodies so much, I mean, not just what I love aesthetically and emotionally and artistically, personally point of view, but I mean it's such a great ambassador for Indigenous media art. It's such a great embodiment of the level of artistry and skill and complexity that Indigenous media artists are creating. When I call it 'a masterwork', I mean, that's not a word that I use very often to describe anything, but for me, perhaps more than most or if any, this really, truly embodies that meaning for me.

LD: That's like I said when I saw it, it really did have quite an effect on me as well. And one of the things that I'm interested in is that you've called it, you know, 'a masterwork' as well and I'm just wondering then when you initially wanted to display it, and even now that you're going to be displaying it again, is it first and foremost for you an artwork? Is it a cultural heritage documentation? Is it a process of heritage? Is it something else entirely? Or are these types of labels just, you know, not even adequate or just aren't really that useful? Or is looking at it in a particular way – does that affect how you display it?

JR: I suppose it's always context as with anything. I mean, I understand the complexity of having categories or labels onto anything, there's specificity, and it really just depends which lens you're looking at it through. I mean, from my perspective it embodies all those things and also stands on its own. I don't want that to be a cop-out in terms of the description with these things but in terms of, you know, part of my, I mean, so much of the reaction to this work really is an emotional one, it just grabs you and draws you in. So the intention of presenting it again, perhaps some of it was

selfish to really just have that space with this work again, to be able to see and be in the same space as this work. I think it does embody a lot of things in different ways, I mean, anything that's created in the present day about the past or the future is ultimately a relic of the present, right? So I mean, it's a historical artefact of a present-day artist's conception of that time that really reflects where we're at currently. So in terms of historical artefact it's a contemporary – it will be contemporary relic at some point. So I mean, if pressed I suppose I would say it's an artwork, but again, that could be just my particular lens where I'm coming at it from. I will say that it also, in the same sense, just speaks to what I said previously of this work embodying so much of what I think contemporary – the power and strength and dynamism of contemporary Indigenous media arts.

LD: In terms of what you're saying about new media and Indigenous artists in particular, obviously at imagineNATIVE you're working with a lot of intangible media with particularly Indigenous content, and I'm just wondering is there patterns that you've seen just generally in the art world or particularly with Indigenous artists across the globe as to why in particular many Indigenous artists are leaning towards these forms of new media? Is this something that there's some sort of shared experiences and issues or goals that are better embodied with new media or is this just something that's sort of a shift in the art world in general towards new media?

JR: I think there's a lot of reasons to answer that. I mean I'm sure you might be familiar with the broad strokes in terms of, you know, the rise of Indigenous media arts in particular. I mean, certainly the last decade, the century I mean, we've seen such a dramatic increase in the number of Indigenous people taking up the camera, using the media arts to tell stories, to create stories, to create art. I mean there's different ways to kind of look at that; some of it is access. I think there are more access points, those, you know have been increasing in the last few years, more of an acceleration, certainly in Canada, of the importance of, or the realization why it's important for Indigenous people to tell those stories, to be given the opportunity to tell those works and why it may be inappropriate for non-Indigenous people to tell these stories and the reasons why. So part of it is access I think. You know, countries like Australia and New Zealand who have long histories of supporting Indigenous work – there's similarities, there's differences. Perhaps sometimes in some areas – there's more support of Indigenous film in Australia and Canada [sic] [New Zealand] versus here [Canada] in terms of the length of it. Screen Australia's had an Indigenous Department for 26 years; we just got the Indigenous Screen Office in Canada last year, as an example. So there's different – so there's similarities and different [indiscernible] and different [indiscernible]. So I feel like I'm losing my train of thought here a bit, so the core question again was what?

LD: Basically is there patterns that you see in why Indigenous artists are leaning towards new media? Because obviously imagineNATIVE is dedicated to film and these other aspects of intangible media but is that just something in the art world in general or are there particular aspects of Indigenous culture – whether it's First Nations, Maori, it can be any Indigenous cultures – is there pan-Indigenous ideas, or even specific ideas for specific Indigenous groups, that you see artists really leaning towards that media as sort of the best option to portray those?

JR: Right, no. I mean I see diversity across the board for sure. I mean, I think one can draw sort of larger threads between/emerging from cultures of oral storytellers – and where stories or the

embodiment and purveyors and communicators of culture, knowledge, all those things – I mean I think there's a reason in there too, but does that translate into sort of a very specific artistic and definable like aesthetic from a particular Indigenous nation? I don't see that specifically. I mean what I see perhaps is a collective sense of responsibility to community and to nation that I think sort of pervades a lot of this work; this idea that sort of one isn't necessarily creating this work from an individualistic artistic point of view but rather that one is creating this work in the context of a larger community or nation. And there's a sense of obligation or responsibility in the creation and presentation of that work. That's something I see across the board with Indigenous media.

LD: For something like iPOVi which shows multiple Indigenous cultures – so not just Maori it even extends to obviously Western Canada with the depictions of Nootka Sound which Lisa drew from the original Dufour wallpaper – I'm just wondering what's the significance of a film like this showing multiple cultures in a festival that celebrates multiple Indigenous forms of media, so it's not just about Canadian Indigenous media or a particular First Nations group, you display Indigenous media from all over the world. So what's the significance of these multiple cultures being represented in one large piece in iPOVi?

JR: Well, I think my comment in regards to responsibility to community and to nation, to one's nation, really I think also is reflected here. And I know that Lisa had a very, you know, very deliberate and very cautious in terms of how she detected everything in that, in her work – particularly how other nations, not her own – what their clothing were, what their activities were doing, all of that. I know she put a ton of research into that, I think that's emblematic of that type of responsibility that I was speaking about. I mean, you know imagineNATIVE was founded to support the work of Indigenous media artists, directors, producers, screenwriters, primarily, and, you know, Toronto has so many different film festivals a year – people say between 75 to 80 – and the festival was founded really as the platform for the diverse work and the artistic creations of Indigenous media artists. So at the time, certainly more so than now, most of the work that was out there that people were seeing on screens or made by non-Indigenous people, or there was this idea that when someone said 'Indigenous cinema' – if even anyone said it at that point – would think it was some kind of genre, Westerns or ethnographic documentaries or whatever it may be. So it was really founded to support, I think, you know, to show the diversity of Indigenous creative expression with the intent of, you know, educating, informing the larger public and ourselves – because we don't know everything Indigenous just by virtue of being Indigenous – but the diversity of Indigenous peoples, cultures, arts, across the board, I mean, to me this was of really fundamental importance in terms of how we do our artistic programming. So, I mean, this work in and of itself, I mean, because it's representative of so many different nations, I mean, in some ways it really embodies a lot of what imagineNATIVE's mandate is about. But still, I mean, I don't know if I necessarily came to that work with that particular lens. I mean, this was Lisa's artistic vision when she saw that wallpaper and re-mixing it, indigenizing it, correcting it, I guess, however we want to describe it. I think in a lot of ways its really profound... But a lot of Indigenous artists are doing with their work, it's interesting because, you know, we don't, certainly in Canada, you don't – and I'd say Australia and New Zealand are the same too – we don't remake things. I don't think we're there. So I'm thinking about film in particular and I'm thinking too, what pops into my head are these series of posters for the festival, for imagineNATIVE, that we did in the late noughties, like 2000, 5, 6, 7, 8. We called it



‘re-mixing classic Hollywood posters or genres’. So we indigenized the ‘Gone with the Wind’ poster, for example or did a version of ‘Attack of the 50-foot Woman’ B-movie, you know, with ‘The Revenge of Pocahontas’. And again, part of that was kind of a fun play for marketing purposes, and others, it was very much of, to, you know, to indigenize the history where we were often erased or misrepresented in different ways. So I think there's parallels between the core idea and concept and intent of that; a group of people, a group of Indigenous people, wanted to do that and it really comes through in what's embodied in iPOV.

LD: So you're talking a lot about not just the support of artists and sort of this idea of remixing, but also, before you were mentioning about access in particular and obviously as someone who grew up in the public education system in Canada I know that Indigenous history and Indigenous heritage was never really a large part of the curriculum. So in terms of films or any sort of digital work like iPOVi, do you see that as something that is able to provide this access for people? Not only to Indigenous heritage but also that event of contact? I know you said you had quite a visceral response to the ‘infected’ version of her work, but do you see that as providing access to both pre-contact heritage but also a more emotional version of that event?

JR: Absolutely. I mean and it's similar, I think, to what we encounter at imagineNATIVE each year. I mean, one of the things that really sustains me, I think, is how each year you constantly get a similar type of feedback in reaction. It's “Oh my god, I didn't know this”, and you know, “Why weren't we told this in history?” So it's a constant thing. I think things are certainly different, I think, post-TRC, post the Truth and Reconciliation report in Canada. There's a lot more awareness particularly of residential schools, whereas prior to that, I was shocked how little was known about them, that they even existed. So it was really incumbent, I mean, for all the reasons that you say, for places like imagineNATIVE to exist, because they were – and still are to a large degree, in terms of the volume of work and perspectives – the only place to really interact and access, you know, Indigenous perspectives and histories and artistic creations on that scale. Because as much as education curricula are being redeveloped, and as much as the media are trying to change in terms of how they report and depict Indigenous peoples on screen, there's still a process, right, because it's still a learning curve, for lack of a better word. So does something like this open people's minds and can it change people's lives and can it fill gaps in histories and education? Absolutely, I think it can. And I think having, you know, that kind of change through art is really important and I think it actually really works, particularly from an indigenous point of view. You know, I think something like that too can disarm people, if that's the right choice of words, in terms of showing them a human side of history where people may turn off or not be aware in terms of – or not be that open necessarily for whatever reason. So, I mean, art and film through something like iPOV, I mean those are sort of access points to get right into your eyes, right into your brain, right into your heart, and I think those are really powerful.

LD: I was just going to ask, so you were talking a lot about showing the human side and when you look at things like museums and even at the exhibition like *Oceania*, there's a lot of tangible heritage that was on display there. And I'm just wondering, do you feel that as a medium film does something that tangible heritage is not able to encapsulate? So whether that's the complex processes of manufacture and exchange of objects, whether that's sort of the events of colonialism that may have resulted in those objects ending up in a museum like the RA? I'm just

wondering how the tangible heritage relates to something like iPOV that's displayed in, you know, the next room after you see tangible heritage on display?

JR: Well, I mean, it was an interesting setup at the RA. And, I mean, one hopes that – I certainly do – that spending time with iPOV has at least informed the way they then view and interact with these works here; that people's hands actually made this, people actually used this, these objects meant something specifically in terms of a life or a culture. And I thought that was quite successful. I mean, I wonder if, you know, I mean it depends obviously in terms of how people interact with that exhibition. I hope that they actually stayed with iPOV for a time and, you know, my experience being there for the time that I was it did seem like most people were there quite a while. People seem quite transfixed by that work and I hope that they really did make the connection between what they saw afterwards with the tangible objects and, I think, with the experience with iPOV. So yes, in the sense that, I mean, can a media artwork transform something, you know, transform an understanding or a relationship to a conventionally displayed tangible object in a museum? Yes, of course I do think that's very possible and it's great to see, I think, more exhibitions incorporate media artwork in that way. I think it's actually very important for, in the context of indigenous museum exhibitions as well, I think, because of the history of indigenous tangible objects being displayed in museum, even indigenous people being displayed as museum artifacts. I mean, it subverts that long history in many ways too. So in as much as it may not be uncommon for someone to see or envision indigenous tangible objects within the context of the museum show, I don't know if necessarily people would expect to see something like iPOV and I think that's very powerful.

LD: So when it was displayed at your festival, like obviously with *Oceania* there are these connections between iPOV and what else was on display and I'm just wondering whether in your initial display of iPOV or the one that you're going to be displaying now, the 'infected' version at the AGO, do you see this piece in dialogue with other particular artworks that were around or that will be around it? Or is it something that, as it is often displayed sort of in a gallery on its own largely due to the scale of it, but do you see particular connections with other artworks or other artefacts that have been around it?

JR: In our first incarnation, no, because it was just on its own. For the AGO, I'm not sure in terms of – I don't know too much about the details of this specifically but I'm sure you can find some reading on this online if you don't already know, but when Wanda came in, part of her impact in the AGO was how they displayed the indigenous work. So a lot of its really integrated within other Canadian and other work that's on display there. So iPOV will be in the context of – I can't remember the gallery names unfortunately at the top of my head, I can get those for you if you need them – but it's within the body of these other galleries that are displaying Canadian and indigenous artwork collectively together. So it's an interesting interplay, I think, in the sense that iPOV has the 'infected' component in and amongst these other works within Canada that show a mixture of Canadian (ie. European Canadian) and Indigenous Canadian work displayed collectively together. So again, I hope too that people actually, that this work seeps into people's consciousness and into their – and has an impact on, had an emotional reverberation with them as they go through the gallery. Because I think what Wanda's influence and impact on the AGO has been quite profound, so I'm excited to see that. And also too, I mean, it's interesting because, I mean, she's done a number of significant exhibitions, most recently [artist name] and [artist

name] is there right now. In terms of solo exhibitions, profound, you know, huge Canadian indigenous artists who've never really had solo exhibitions on this scale before. So I think the AGO membership and the AGO gallery goer, if they've been going anytime in the last few years have had a certain exposure to contemporary and significant indigenous arts and artists over the past few years. So this fits within a larger context about what the AGO is doing too.

LD: So like you're saying about this idea of people sort of having this artwork kind of 'seep into their mind' and having this emotional effect that, like you're saying, that the changes of the AGO have sort of had that effect on visitors now. I'm wondering what is the significance of Lisa choosing this more dynamic medium where it's changing as you're watching it, as you're moving through the gallery, rather than the original Dufour wallpaper which was just meant to be this kind of background for very, you know, elite European dining rooms and such? So what is the significance of the dynamism of this medium and how that moves and how that changes while the visitor is looking at it?

JR: Well my take on that, I mean, I don't know if this is Lisa's intent or not, but for me, to demonstrate a direct link between the past and the present and ultimately where we're going in the future. I mean it shows that these cultures are still alive that there was a dynamic history that had a very, you know, with colonization, with contact, something very significant and detrimental happened. But it does, for me, show that continuity with the present-day and, again, I also think that's very profound. So rather than something static and something that's, you know, with Cook that was these drawings that were erroneous and fed into a European idea of who these people were. It subverts that type of understanding but still is very much present today and for all people. I mean, I think people who haven't had any contact or knowledge of South Pacific Island nations, the Maori, or Samoan, or whatever it may be, I mean, we're fed so many misconceptions, who these people are and who and what their nations were and continue to be, and I think this is something that subverts it for everyone and replaces that, I think, with something really much more dynamic and interesting and full of life. Because we've all seen static drawings of people and things and, I mean, I suppose she could have just as well gone and updated the wallpaper herself, traditional wallpaper, but instead we have something that lives and breathes and that's something that you could absolutely interact with.

LD: And obviously the interaction is a really key point about it. And one of the things that I've been interested in in reading about Maori culture and sort of the significance of both tangible and intangible objects is this notion of 'taonga' or 'treasured objects'. And under Aotearoa New Zealand law obviously these things have to be over fifty years old to be considered that legally but there's been some scholars, particularly Deidre Brown, who's talked a lot more recently about 'virtual taonga' and sort of the significance of the digital and contemporary artworks. And I'm just wondering if you believe that something like iPOVi could ever be considered this type of 'treasured object' or if you've come across in other Indigenous groups or communities this significance of an artwork or film that has taken on this deeper, more complex cultural meaning beyond just like a contemporary artwork or film?

JR: I think it's possible. I mean, I can't speak to the actual taonga itself not being Maori, but in terms of, you know, an artwork, an intangible artwork especially a contemporary one, having a kind of significant impact or even being seen as something to be treasured from my cultural



perspective, I mean I certainly think that's possible. You know, Lisa's short film 'House of Death', so it deals with the death of a Maori warrior – a historical piece, experimental work – and his transition to the next life. And at the very end of the film one of the characters has a feather and with smoke is in essence purifying the audience, the cinema audience, after having seen and witnessed something very heavy, you know, in terms of something very spiritually heavy, something very culturally significant. So I always thought that was a very interesting addition to that film. So I mean, I'm not sure if I'm making the connection appropriately or articulately enough but, I mean, can these works really embody and transcend, mirror, just viewer-looking-at-screen? I actually think they can.

LD: That's really interesting and I'll absolutely look into that film to sort of see that ending and see what that effect is because I know looking at some of Lisa's photographs that has been very interesting as well to sort of see the connection that she's making through those where, not that it's a more static medium, but how she's even able to convey that type of movement, those suggestions of living and changing cultures even if it's a photograph rather than a moving film. And I'm just wondering that – when you talk quite a bit about hoping that people sort of sit with that film, and I know from my perspective I witnessed people even when I was sitting in front of it, you know, three plus hours, there were people that were sitting right along with me for that amount of time. And I'm just wondering from that first seeing it in Toronto to seeing it then again at the RA when it was this larger and longer version, what you believe the response from visitors has been? I know you've talked a lot about the emotional impact as well but is there something in particular that you see people reacting to it?

JR: I'm not sure if I can necessarily compare the two audiences in the same way. I mean iPOV was presented within the context of an Indigenous film festival. That doesn't mean that only Indigenous people were at the gallery seeing the work there specifically and I feel, you know, when I think about that first work, most of my memories have to do with the solitary relationship with that because, as I mentioned, I very often went down there during the day for 10-15 minutes, 20 minutes, half an hour, just to be with it in kind of a meditative type of experience. So at the RA presentation it was very different because, I mean, I was also curious as to, you know, partly what an audience in a place like London would see and react to. And so I'm not sure if my read of the London audience has anything to do with my memories and experiences if it at imagineNATIVE in 2012 but I will say that, I mean, I did look at people's faces and study what they were looking at here too and my take, in my sense, is that they were, if not consciously realizing it, they were experiencing something entirely new, I think, for them in a lot of ways. I think the message, in the sense of the impact of European colonization of these lands, and I think that impact, I think that came across loud and clear. So it was a perfect place, I think, in many ways to present that work in the heart of London and I don't think that was lost on anyone there who was seeing that and I think that's very important.

LD: We've spoken before sort of briefly about *Oceania* in general and but just to sort of start at the beginning, why initially did you pick iPOV for that exhibition in particular?

NT: I think there was a broader premise that contemporary work was really important to the show. The exhibition was always going to be a kind of exploration of history, voyaging, encounter, over time in the Pacific. It was going to be a celebration of great historic works, whereas an exhibition like 'The Art of the Pacific Islands' that was in Washington in 1979 or various others, were just the historic works. I think part of the conceptual sea change meant that you wouldn't really do a project like that now without including something about practice in the present. But I think the second point that's really important is that we wanted to curate an exhibition that was not just a couple of academics sort of saying, you know, kind of laying it out for an audience; it was also about creating a realm of dialogue and the presence of the contemporary works was critical to that. In a sense it was inviting those artists in to run their own kind of arguments about the histories the show addressed and essentially all of those contemporary works – by Michael Parekowhai, by John Pule, by Mark Adams, and Yuki Kihara, and the others – were kind of about the same questions as the exhibition itself was about. The [artist's name] photographs and the Kathy Jetniet-Kijiner performance poetry piece were slightly different in that they had more specific foci that was the concept, and iPOV was sort of instantly out because of the engagement with the Cook voyages and how we respond to that legacy now, that was a core question for the exhibition, it was a core question for her.

LD: Based on how you're talking about it, it seems that when you're looking at that you really saw that as a work of contemporary art in particular, so I'm just wondering that because the piece is so, I mean, it's so many things, it's this reimagining of the Dufour wallpaper, it is technically like filmed heritage, it shows intangible heritage, it shows tangible heritage – some objects that we then see iterations of in the actual exhibition – so like the Chief Mourner's outfit, I can't remember if it was, at the RA, if it was the room directly before but you see that piece and then you go in and see it being worn.

NT: Yeah, well, I mean, the selection of pieces in the RA, you know, evolved. And part of the plan from an early – it wasn't certain at the time that the Royal Academy contracted the exhibition that it would be in that time slot but then when we realized that 2018 was the coincidence of both anniversaries, it sort of made instant sense. So there was always going to be a kind of, a sort of strand of that exhibition that related to the Cook voyages, objects collected there, that encounter moment, and so on. So that, and certainly we were interested in creating resonances with the Tupaia drawing of the Mourner's costume, which was earlier in the exhibition, with the costume itself, with other objects. But I think it would be a sort of mistake to see that work as anything other than a work of contemporary art. I mean, Lisa is an artist, I mean, she's not in the business of making sort of documentary films of any kind or, you know, what people might call sort of 'educational films' under other circumstances. It's absolutely a piece that engages with the re-enactment of heritage and so on, but it does so very much from the point of, from the perspective of art practice. But I think then there's also things to be said about the sort of specifics of that art practice, and her practice is consultative in various senses. So where there were issues about cultural representation, you know she won't do it without undertaking a kind of liaison process.

LD: Before you were talking about sort of the connection between like the other contemporary works in the exhibition and I'm just wondering, the piece in general, how did you see that – because it's kind of, it's in a room of its own both at the RA and in Paris, and I'm just wondering how you saw that being contextualized with the other tangible heritage that's around it but also these other contemporary works, particularly the two other films because I know that the other two films bookend the exhibition in the RA and then iPOV is kind of in the middle and then in Paris, the two are at the end and then, once again, iPOV is kind of in the middle? And how you saw all those things like in context between the tangible and then all these things?

NT: I think one of our principles was that we didn't want modern and contemporary work at the end of the exhibition as, you know, like as a sort of 'post-script'. We wanted the exhibition organized thematically and we wanted to range over time in each of those sections. So – and I think it was really important to assert that the exhibition was about issues that were urgent for people in the Pacific today and so that's why we put Kathy's video at the start in London. The Yuki Kihara video was in that last room really because that section was about memory, it wasn't because it was at the end particularly, I mean, in fact, there was another work the Vanuatu [artefact name] which was supposed to be, you know, in a way, the last work in the exhibition but that wasn't included finally because of conservation problems and so on. So there was actually in a way a sort of – the exhibition as it was realized wasn't exactly in the form it should have been; that's clear if you look at the catalogue because the [artefact name] is still in the catalogue, it's the last piece. You know, I think there was a sense in which *in Pursuit* was sort of, I mean – summative is the wrong word – but it did draw a lot together, it drew a lot of exhibition things together, so having it late in the exhibition was right. I don't think we necessarily would have wanted to have ended with it even if we'd had the option of doing that. In a sense we didn't have the option because of the, well the scale, the sort of architectural constraints of the different rooms in the RA. Basically I think we probably could have found a way to have done it at the end if we really, really wanted to do that, but it didn't seem the most appropriate or necessary sort of strategy really.

LD: And I did think it was quite effective – I'm not sure if this was something that was intentional or just like you said because of the architecture – but how you can, you're like hearing it at the beginning because there's those double doors so you're kind of anticipating that there's like something there.

NT: It wasn't exactly intentional, you know, but I think we didn't have a problem with it.

LD: No I thought it was quite interesting. And then also at the RA there's that, I can't remember if it's a window or just kind of like an opening where, when you walk behind, I forget the name of the piece at the beginning –

NT: That opening was intentionally left there and the idea was that 'Kiko Moana', that you sort of got another perspective on it as you were circulating around that section.

LD: Just in terms of continuing with this idea of the context of the exhibition as a whole, I was wondering, I know we've spoken a bit about this before, but this sort of, the offerings that had been left at the beginning of the exhibition and then this sort of, this like unanticipated 'Aroha in

Action' offerings that were at the end. And as the curator of the exhibition obviously you go and you had this vision and you're putting the pieces together, but how did that, both the offerings at the beginning, which I'm not sure if – obviously you organize these ceremonies – but I'm not sure if you knew precisely what would be placed and what would be left there? And then obviously this unanticipated action at the end, I'm just wondering how does that reshape the exhibition from your perspective?

NT: Well I think we sort of assumed that there would be offerings at the start and in fact we had what was called [name of ceremony] reference group, a discussion involving various people, mostly Maori, from New Zealand about the management of that blessing at the start. And I think for that reason there was a bit of script for the exhibition saying that, you know, just kind of forewarning people, visitors in general, some guests might, you know, be engaging ritually with different pieces and so on. So yes, I mean, we anticipated those and it was clear that we'd agreed that they would be left up and there were other things that came. So the Hawaiians were involved in dressing the 'ku' figure with the 'mala' and they left stones at that point, some around the other Hawaiian pieces, volcanic stones where the figure was from and, you know, that seemed really positive virtually. And I think the intervention near the end was really positive as well, you know, it sort of just helped underscore that this was not a lot of historic stuff but stuff that was really significant to a variety of living people from the region.

[Section redacted, by request of NT]

LD: In terms of accessibility regarding like film compared to other museum objects, do you see there being a particular type of accessibility to film, and even contemporary art in general, at conveying both pre-contact heritage or sort of the events of colonialism? Is there something that film in particular conveys that perhaps an object can't?

NT: No. Well I think, I mean, contemporary art for, you know, I think people in their 20s is a form of popular culture, you know. It usen't to be but it's kind of become that. I think part of what's valuable about working with contemporary practice is that it will make historic subjects more accessible to some younger audiences who are just very familiar with video installation, these sorts of genres, as you know, creative media. And so I think the inclusion of the contemporary work really helped bring that younger audience into the exhibition. If you go to the Royal Academy a lot of the time it's a kind of very standard museum-going audience, I mean, quite a lot of sort of 50+, not very diverse in terms of background. But – and of course, I mean, we would have hoped and to some extent expected that *Oceania* would have broad appeal – but I think the contemporary work helped ensure that. I mean, I'm probably not quite answering the question in this sort of specific way that you raised it –

LD: Like I said with the Chief Mourner's outfit, is there something particularly more accessible about seeing that in use? Obviously it's in the context of, you know, art and like an actor that's performing with it, but does that do something on film that simply having the object in a case, or even the historical drawing to contextualise that, is there something that the film in particular does rather than just the object or even like museum interpretive texts or anything?

NT: Well I think it's sort of a banal kind of point but if you animate anything that makes it more accessible and that's why you do various kinds of animations in museum settings. I think there's probably something more specific and more interesting going on in that work because it has so many layers to it, so it does animate the piece, the costume, but I think it also animates the whole set of questions that the exhibition was engaged with around the drama of encounter, the unpredictability of encounter, that sort of political tension, you know, the ambiguity. I mean, is this a sort of meeting under the context for exchanging gifts or is it a confrontation? I mean clearly, you know, it's both. So it doesn't just sort of bring some seemingly static artefacts to life, it also makes all those questions very tangible, they're kind of live questions rather than abstractions.

LD: And obviously you've written a lot – like the idea of ‘entangled objects’ – so is that something that was in the back of your mind in picking film in particular? Whether it was – obviously like ‘Tell Them’ and Yuki Kihara’s work are quite different, but to sort of show the entanglement side of the objects? Because obviously the objects in a museum, they're there, but to actually show the processes of like, whether it's trade, whether it's manufacture, these are things that are seen –

NT: Yeah I mean, you know, we wanted to get those sort of stories into the exhibition, yes. But it wasn't, I mean, I think the broader question is that, you know, Lisa Reihana’s work resonated in many ways with them, with the questions the exhibition wanted to explore. And this might sound a bit flippant or something, but when I first saw the piece it was a sort of no-brainer really, of course we would want this, it was as simple as that. And in a way it was also, well, it was just in a sense a singular kind of coincidence that that work evolved over the time the exhibition was curated.

LD: So what was the shift, like how many years? Because I sort of have a pin down on how that has changed, but in terms of when you initially saw the piece –

NT: So this you might not know, I mean, Lisa developed it in the context of doing what's called a ‘Masters by Research’ at Unitec and I was her external supervisor. So that, we were in touch about it a lot at quite an early stage, I mean before she'd actually made it when she was conceptualizing it. And I could sort of tell you the dates, I can't remember, that must have been something like 2011, 12, around then. And then, so I first saw what was, what she called a ‘proof of concept’ which was just a three or four minute clip, but it was already, it already in a sense had, yeah, so it was only a short section but it was, it established the model that was then, you know, developed into the full program. And then the, I mean, I think her degree work was the same as the two screen version which was exhibited in Amsterdam and in a couple of other places. I mean, it's sort of part of the permanent display at [museum name] in Vienna now as well, the two screen video version. So that's the early work, that's not ‘infected’, it's just called ‘in Pursuit of Venus’ and that's maybe about 15 minutes. So, I mean, we'd sort of, we were thinking of it quite early on and I remember when I did a presentation to the RA – the project had to go to their exhibitions committee, that must have been in either late 2012 or late 2013, maybe 13 – you know, I showed that proof of concept version then.

LD: So you were developing the exhibition at around the same time?

NT: Yes. I mean it started, I mean the initial discussions were in 2012 and then it was contracted maybe 2013.

LD: So obviously for *Oceania* you're displaying many different cultures, I mean, it's in the title of the exhibition itself, so I'm just wondering what's the significance of iPOV? I mean, obviously the Dufour wallpaper was just specific people and then Reihana, in things that I've read she talks about how it was quite later that she realized that even West Coast Canadians were depicted from Nootka Sound. So what's the significance to your exhibition in showing multiple Oceanic cultures and multiple practices all within the same work? And then, just basically, was there challenges with that on sort of where to place it in the exhibition room?

NT: Not really. I mean there were challenges but not that particular challenge. And I think one of the things I guess we wanted to get across – I was interested in flagging, in other contexts, were, well, Indigenous experience itself being comparative; so it's not just a sort of binary thing about, you know, an Indigenous group engaging with Europeans. I mean, the contact process sort of had Indigenous people engaging a lot with each other because of new forms of travel and trade and commerce and contact and so on. And I wrote quite a bit about this in this book called 'Islanders' that was published, you know, again 2012, about the cosmopolitanism of the Pacific in that period because a lot of Islanders were joining ships and sailing around, you know, meeting other people and that also starts with the Cook voyages and the interaction between Tupaia and Maori and others in the 2nd and 3rd voyages. There's Maori that visit Tahiti and Hawaii and, you know, so in a sense I think bringing out that kind of question of diversity and difference and heterogeneity within the Pacific itself from that being a set of interactions was, you know, made the work relevant as well. And that was also an element of the Fiona Pardington, the monumentalized life casts, and so that was important. And I think we were also, yeah I mean, it's not something that surfaced specifically in the exhibition but we were also concerned, well, I mean, it's a slightly marginal point but I think the fact that artists from the Pacific are sort of telling the story of the whole region and telling cross-cultural stories is important. It's not just a case of Native artists doing sort of their own specifically local history. The comparative thing is just as important to them or can be for some people.

LD: I would like to ask, if we have just a minute, on the idea of 'taonga' and some scholars that I read, particularly Deidre Brown, have talked more recently about 'virtual taonga'. And I know that under New Zealand law to be considered like these 'treasured objects' it has to be much older than 50 years, is there's more complexity than that? Do you – for scholars like her she does include these aspects of 'virtual taonga' and even contemporary filmed heritage, not necessarily contemporary artworks, but if you film intangible heritage that's something that she thinks can be considered taonga. And I'm just wondering what your perspective is on that? Do you believe that that's something along those lines? That filmed works or more recent works than 50 years can ever be considered something more culturally complex? Like if not necessarily this label in terms of Maori culture but something that goes beyond just a 'work of art', to use that phrase, or just a film, for example?

NT: Well I think the question is really, in a sense, one for Maori as to where, you know, how they want to sort of deploy that language. And I think it, you know, may be the case that



representations or treasured objects, in one sense heirlooms that are, you know, not in customary media or don't take customary forms can sort of be caught up in this, as bearers of value and sociality in the way that taonga classically have been. I think it would be important to them to affirm that they remain but I think there is a different logic in the space of contemporary art because it's a kind of realm of sort of critique and play and experimentation. But I guess what I would say is that works like this, I mean, they need, in a lot of context there's a sense that despite it being a contemporary work it needs a certain amount of protocol around it. I mean I'm sure there are contexts where this kind of work might just effectively be put up in a gallery and shown and that's it and nothing particular happens, but I think probably in most of the contexts where it's been exhibited there have been blessings, there have been events. You know it is sort of marked in that kind of way. So in that sense, even if it's not a historic object it's still something that belongs in that kind of context and regime.

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Zara Stanhope – 06/28/2019 9 am (Brisbane, Australia)

LD: I'd just like to start off at the beginning and just ask you sort of why the gallery initially acquired this piece and sort of what the process was for that acquisition?

ZS: So the gallery here in Queensland acquired the work early on. Probably the time the first version was shown, maybe just after that point. And the gallery director – I wasn't here at the time – but the gallery director was previously the director of Auckland Art Gallery and so he knew the artist and he'd also seen the work in its initial showing there, which was a bit smaller than Venice, and so he acquired it. I think it was probably the first acquisition of iPOV and it was shown here in 2015 on two monitors first, the first time, because as soon as that they bought it I think they wanted to show it, pretty much. But it was just on two monitors, it wasn't projected. He acquired it understanding its significance in the artist's practice and as you know, such a major work to come out of New Zealand by a New Zealand artist looking at this subject matter. And I think because he also knew the artist he understood, let's say, that the development of the work, you know, how substantial it was in terms of actually what had gone into the making to produce the outcome that audiences see.

LD: I know you had mentioned that it was at that time, it was sort of this earlier version that was just on those two projections, so obviously this is quite different from the version that exists now. So is that something – I believe I read that it's currently not on display or is it going to be on display again in its full form?

ZS: Yeah so we bought the first version which was Lisa's first iteration which was like a 30 minute, the 30 minute version of iPOV before she reworked it for Venice. And it was shown here firstly on two monitors, not projections, just on two screens, yeah, and the director then also decided it would be one of the works to be shown in our Asia-Pacific triennial, it's the ninth triennial, which started in November 2018 and finished on the 26<sup>th</sup> of April 2019. So it has been on show here and it's just recently been deinstalled from that triennial exhibition. So in the

triennial that was shown in its full form, so it's now the updated work, the same as seen in Venice or at the Royal Academy and it was shown on five projectors, 25 metres long projection, so really in its full incarnation.

LD: So in terms of the exhibition as a whole and how it was projected, what was sort of around it in the room? I know that a lot of times that it's been projected, and the two times that I've been able to see it, and typically because the scale, it really does have to be projected on its own. But in terms of the rest of the exhibition how did that piece sort of fit into that?

ZS: So this triennial included over 80 artists and projects, so it's across two buildings, so it's a very large-scale group exhibition from across many countries in Asia, Australia, and the Pacific. So within one floor of one of the gallery buildings for the triennial, iPOV was shown in its own black box. It had its own space completely, you know, darkened so the projection was, it was about the same scale as in Venice and there was nothing else in the room apart from seating. It was only the work in there and we didn't show any other accompanying elements, we didn't show the telescopes or images or anything else though, it's entirely just iPOV by itself. And as the curators, we put that work in context with some other works by Pacific artists but not literally making any, you know, didactic connections. But in the room, rooms around Lisa's work, there were works from Kiribati, from Taiwanese Indigenous artists, from Australian Indigenous artists, and also from some non-Indigenous artists from places like Mongolia, Pakistan, Bangladesh, New Zealand as well. So it's a typical group show, you know, it was a mix. But in the room adjacent to Lisa's there was definitely quite a strong Pacific presence. So it was trying to, you know, make some currents between works for visitors to pick up themselves.

LD: That's really wonderful to hear that it was sort of very much thought of even from the get-go that it would be in context with these other contemporary works as well. And I'm just wondering, obviously something that's really extraordinary about iPOV is obviously the dynamism of the piece, that it's always in motion, and I'm just wondering, was there any particular pieces that were displayed sort of in and around it in the exhibition that sort of showed other aspects of intangible heritage? Was this something that was also represented in these other works as well?

ZS: It's an interesting conversation. So we thought about Lisa's work as quite an anchorstone, partly because of the scale of it, it's really quite formidable in its space and its dynamics as you say, so it really was almost the centre of that whole floor of works. And maybe there was, you know, 15 other artists around but it was sort of quite a central piece and on the adjacent wall, sort of the wall that was one of the walls of the black box in a way, an artist collected from Kiribati and the group of works there included items like headdresses and a fish trap on the floor, very sculptural, made of shells, but actually in the form of a fish trap that you find in the Kiribati Islands. There was armor that they'd made as well. So they really were very material objects in that sense. However, at the gallery, we would, we think of this work as contemporary art. We very much come from a contemporary art conceptual position rather than trying to think about work from the Pacific as material heritage or taonga or in more anthropological terms. In a way, we consider that work, objects that are made now by living artists, for us, art practice, even though they might be quite cultural objects in a way we can see a relevance for them. So we don't really distinguish between, let's say, material heritage, intangible heritage, and contemporary art. So we would see the fish trap on the same level as Lisa's iPOV.



LD: It's really incredible to sort of have that dynamism of that piece but then also have even like tangible pieces that suggest these other practices as well. Because obviously something like a net and even armor, these are things that would have this type of movement. And I know that at the *Oceania* exhibition at the RA which is where I initially saw the piece, I believe I can't remember if it was the room directly before or maybe a couple rooms before, you see the Chief Mourner's outfit and then by the time you get into the room with Lisa's piece you're able to sort of see it actually being worn and used. So that was something that I had noticed in the contextualization as well. And I'm just wondering in terms of iPOV as being a film, how do you see this as being different than something like the initial Dufour wallpaper that she was inspired by? And how does the display of something like that that's obviously historical in terms of French design, how is something like that different than displaying something like a filmed version of that as a way of reimagining in iPOV?

ZS: I think those things are determined very much by context, aren't they, so for example, thinking about this particular display of iPOV in the triennial, the triennial focuses on contemporary artwork, you know, made fairly recently; it doesn't have to be made in the last three years but pretty recently even if, say, for example, the artist has recently passed away, we don't really worry about that so much. But we very much focus on the work being very current and in that sense we would think of Lisa's work as being, you know, something, you know, almost of the moment in a way, and we wouldn't probably show the wallpaper in that context because we would think of it as a historic, more historical object or image that was, yes, important to this work but wouldn't fit into that context in the Triennial even, you know, in a more expansive way of looking at Lisa's work. So, however, we might on another occasion show a focus on iPOV and show the wallpaper as perhaps we could – might describe it as the springboard for the work or the research that set Lisa off on the pathway with the work. It would usually be, in some ways, I think, a contextualized object that might be more about, yes, it shows that history but it's also formative for the contemporary art practice because that's what the artist responded to and its inaccuracies and wanting to, you know, tell a different narrative through her work. But, you know, it could be seen very differently again if you took her work and the wallpaper into a different type of institution, you know, it would have maybe a completely different reading if it was actually more of a, in a multi-purpose museum where it was seen or even the Royal Academy rather than here where we were focusing primarily on contemporary art is my, you know, my reading of how we would contextualise that and we would have, we would position it for our audiences.

LD: So that piece, if it were to be displayed as you said, it would be more as part of the process showing this was kind of this initial inspiration and then it's not that it's like a comparison or a mirror in any way, that this is the starting point and then the process through her mind, through her collaborations with these other artists, she then created this obviously this masterwork at the end of it –

ZS: And also I suppose distinguishing between the colonial mindset and the contemporary, let's say, Pacific/Pan-Pacific thinking as well. Because, you know, obviously in the wallpaper the mindset was thinking about voyaging into the Pacific and representing what was found there through European eyes at a point in time versus the living, breathing subject in the Pacific

wanting to just display a sort of post-colonial response to that as well. So I think that audiences would understand that, but that would be perhaps the broadest framework that we would put it in.

LD: So is that something that you were thinking of consciously in terms of its exhibition here? That part of that decolonizing practice that's obviously something that's more talked about in terms of galleries and museums in general? Because obviously that's something that's inherent in the piece because Lisa has talked about this in previous interviews and in catalogues for the work. But was that something that you had thought of and that people around you, in terms of framing that exhibition, that was something that was really at the forefront?

ZS: Yes and we discussed showing the wallpaper even for the triennial and then for the reasons that I mentioned said, no, it wasn't really the right place for it to be seen. And it could happen again in a different time, in a different focus, and I think, you know, the context here in Brisbane and Australia is very much, most of our audiences – and the institution certainly is very much aware of its formative role in trying to address colonisation and privilege the Indigenous voice even though we've got a long way to go with that – but I think it's a very conscious front-of-mind thinking more so in New Zealand of course, as a bicultural nation. But here, you know in Australia, I think it's very much also, particularly inside institutions, it's very much apparent that, you know, the work that we're doing to try and reveal those different histories, the contestation of those histories, the counterpoints – that now artists, like others, are making present – is very much something that we actively try to undertake and engage with and also have an open dialogue about those discussions and that thinking. So Lisa's work, of course, fits so well into that and, in a way, that's very accessible for people. And I think one of your questions was something about, was about, I just can't pick it out now, but maybe it was something about what was specifically important here or local, and I think the fact that Lisa, you know, did include Australian Indigenous dancers in the work when she made the larger version is, has been noted in Australia, because the work now has been seen in quite a number of cities. And that's interesting to me that even though that segment is quite short in her work, you know, that resonates within the audience here so it's just something that I was quite surprised it has become quite apparent to people who, even before they had seen the work, knew that there were Australian Indigenous dancers in there. So, you know, I guess the sensibility of wanting to have that locality explored through, you know, how we are trying to progress our retroactive address of colonization is very present for everybody.

LD: Obviously in terms of the work I think that, once again, from other interviews and catalogues where Lisa has done interviews talking about this, that representation seemed to be something that was very important to her. And it's interesting that you mentioned the significance in Australia of showing Australian dances within the film, is that she had noticed later on in the Dufour wallpaper after she had seen it initially that there was actually representations of Nootka Sound which is on the West Coast of Canada, so just this idea that this initial wallpaper, there was this scale and this scope but that when she's looking at it, like you said, there's more of this conscious aspect of decolonization and representation that was really important. And I'm just wondering in terms of it the piece showing these multiple cultures and different cultural practices, is that something that you found really fit well into the exhibition immediately or did that pose any challenges in terms of how it was placed within the gallery or in what context? I know you had mentioned there was quite a few artists from multiple countries

all over the world that were in sort of, in context with it, but was that something that was more challenging or more sort of open and welcoming in terms of its context?

ZS: It was absolutely a positive element in terms of having so many different voices or representations from the Pacific, particularly in the triennial context because the triennial is very much about, you know, that old cliché of ‘crossing borders’. It's very much about thinking about, you know, such a vast region of Asia, Pacific, and Australia, and those dynamic interfaces, trans-localities, you know, all the things that happen, diasporas. So it's, even though it doesn't necessarily, we don't have, we don't pull out themes in the triennial but all those conditions are there in the background and in artists' works and often discussed in the symposium we have and other talks. So Lisa's work, it's great in a sense of doing some of that work for the Pacific and showing, of course, how peoples move. I mean, there are diasporas present in the Pacific, of course, you know, and it's about the multi – the hybridity of the Pacific as well, let alone European cultures entering there. So in some senses it wasn't, it had no sense of difficulty or negativity for the triennial context. It was actually a perfect supporter of, generator of ideas that we were hoping people would engage with around the artworks as well. But I do think there are some difficulties with the work itself in that sense of representation, like you know, any artwork. You know, Lisa worked so hard and strove to include such a diversity of the Pacific positions and voices and, you know, stereotypes, as well as breaking down those stereotypes in a way. And I think for us – I was working at Auckland Art Gallery when the exhibition, when the work was first shown and I did note a lot of Pacific viewers come in and some are very engaged with the work and others are like rolling their eyes going, “Oh, you know, this is not me” sort of thing. So that was very interesting to watch that audience response there. I didn't, I've not seen it here; I think people here are more enraptured with the work, they're just fascinated by it, they want to watch all those details, they come back many times to see it. So there's an interesting counterpoint, I think, to how it's seen in the Pacific, like deep in the Pacific, versus how it's engaged with by viewers elsewhere.

LD: That's interesting that you say that because I have not heard that, because even seeing it at the RA and then I saw it again in Paris, my perspective of the visitors have been sort of people sitting with it for quite a length of time. And I think that it's interesting that you're saying that you perceived people almost having the same response that Lisa talks about when she saw the Dufour wallpaper in sort of seeing this lack of recognition of herself and her own history in that piece. So I'm just wondering is there something that even in her reimagining of it and even in sort of, you know, bringing it to life, so to speak – by filming it rather than simply like repainting or redoing the wallpaper in woodblock prints – is there even something in that that for some reason you think that these visitors still were not able to sort of see her reimagining or that that imagining wasn't as effective for some reason?

ZS: That's an interesting question about media specificity and I only experienced that in Auckland, you know, I experienced it with Pacifica peoples who, you know, diaspora from Samoa, Tonga, and other places. Whether the actual medium of moving image made a difference to that I don't know, I can't say because there's no, you know, no counterpoint really. I think the thing about it maybe is that a lot of Lisa's past work has been quite, it's drawn on reality and myth and legends and popular culture so it's always been quite a blend, it's been a hybrid of the real and some form of imaginary whereas this work, in a way, it's almost like it is like the

wallpaper, it is trying to be quite a mirror even if it's a disruptive mirror, an infected mirror, it is trying to be a mirror back to the European or the colonial gaze. And I suppose not everybody necessarily might agree that that is themselves in that work undertaking that role and that's the way that they would do it. So, you know, not everyone from Fiji might like to think of themselves as a Hula dancer, for example. And I think it's, you know, it's the subjectivity of the individual viewer responding in that way and coming from the places that are being represented. So I can't say really much more about that because I observed that as an observer of audiences and I didn't talk to people specifically about their responses so I don't want to skew, you know, their thinking about that too much...

LD: One of the things that I'm looking at as well is here at the RA and I'm not sure, were you able to come to the RA to see it when it was here in the fall?

ZS: No, I didn't see it there.

LD: I was fortunate enough to see it early on and then a bit later and by the time I'd gone back – the second time was near the end of the run – and there had been a local group, a group based in London, that had created this movement around this exhibition called 'Aroha in Action' and they had provided all of these offerings that were, I'm not sure if it was the same day that I went, but they kind of changed almost the visual of the exhibition... how people part of this organization sort of, not re-curated but kind of reshaped the exhibition as it was going on... As you're saying there's something about that response though that is quite visceral regardless of, sort of, whether it can be more challenging or something more positive. And I'm just wondering is that something that you think might have shifted from the initial version and then the 'infected' version that really was about that colonial contact rather than just sort of reimagining what the wallpaper was? Because obviously the presence of Europeans and the death of Cook in particular in the initial Dufour wallpaper is quite like small and in the distance and kind of, you know, hidden away and Lisa obviously puts that right at the forefront almost like the climax if you were to look at the film linearly which obviously it's not. In terms of that shift from the initial version to the 'infected' version, do you believe that there's something, that there is almost a shift in response to 'infecting' it, that there is something that's quite a shift that had an effect on people?

ZS: I think you'd have to say yes to that and I think most people would agree with that because I think actually it makes the work feel more sensible, like its doing something in a way too, not just updating the wallpaper but it's actually speaking back to that wider colonial gaze on the Pacific as well. So I mean, yes definitely, I think everyone would agree to that. I'm not sure about the actual duration of it, you know, like does it need to be 60 minutes to have that impact? You know, it's quite an epic work on that scale and that brings something else to it, but I think definitely that reframing and that 'infecting' of the story, I mean, I think that's just the key, that's the real pivot.

LD: In terms of, obviously as you mentioned, the length is quite long, but I think from both of our perspectives and seeing people sort of engage with it, it is one of those pieces that people kind of just sit with. And I'm just wondering compared to whether it's something like a photograph or a painting or even in terms of more museum artefacts, is there something in the

film in particular, is there something about that dynamic reimagining of this that makes either pre-contact or obviously that event of contact more accessible to visitors? Have you found that that's something that people seem to respond to or that there's perhaps something, an intangible aspect of something that can't really be captured with tangible objects? Or is that something that that's not really seen?

ZS: It probably does depend on the viewer in a way. I think that's a really good question and probably depends a lot on the viewer's knowledge I guess of the Pacific and practices because there's some, of course, behaviors in there that are coded and so they're accessible to certain audiences and not others and some audiences will get those things and others won't and that's the sort of intangible understanding. But beyond that in terms of maybe a greater – or in a way I think the interesting thing is that that really is a question now for artists in this part of the world and for Lisa, in New Zealand, you know, it's what's been called like a 'post treaty period'. So the Treaty of Waitangi settlements are nearly finished, in a way, the land settlements to different iwi, to different tribes, and once that process finishes, of compensating tribes for the loss of land and other things then New Zealand enters this really unknown period of how Maori and Pakeha and how other cultural communities are going into the future together. Because there is no more, there's not much more to be negotiated. There's things about, you know, language practice and how that might be prosecuted in the country and community but it's entering a period of more philosophical questions rather than sort of material ones in a way. So I think those intangibles, the aura of those will grow larger and larger or their importance will grow more significant and I think Lisa's work points to that. In one way it's not only about Pacific peoples because there's a lot of Asian people now that live in our increasingly large proportion of population as well in Australia and New Zealand. But that sense of, you know, what is the sacred? What is the spiritual? Which is, you know, different for different Pacific communities, but there is a shared bond there, I think, that those things are going to become much more important and increasingly the way that the whole community understands those alongside other cultural intangibilities is a question of where is that going in the future? And I think Lisa's work is a great one that plays into that, in a specific perspective. But I think it's part of a bigger conversation as well, that is, one that nobody knows where that's going to go yet, and it's very interesting in terms of material culture as you are saying and the presence of that versus something like Lisa's work because it is taking people into a new place, what can be connecting everybody and how can people be thinking about ancestry without objects, you know, in a virtual world in a way that everyone is diasporic not necessarily rooted to place either? So I think some audiences, particularly more local ones, make me think about that or people from Pacific backgrounds, but maybe not for all audiences. Or other audiences, I think, maybe in Australia might look at the work and think it's very informative in understanding more nuances about the Pacific as, you know, what Lisa was trying to do in a way, to break down that generalized representation from the wallpaper, also the playfulness, you know, there are, some of the attributes and the behaviours are very accentuated in the work so that, you know, Cook's people are all worried and concerned or being scientific whereas the Pacific people are being playful and enjoying themselves or doing things that might seem culturally embedded in a way and responding back to the sailors. So yeah, I think the work operates at different levels, you know, you have a sort of clear narrative in the work in terms of the behaviours going on between the two different cultural mindsets but then there's the nuances too that probably only certain audiences would really be able to dig down into that deeper level.



LD: I think it's interesting that when you're talking you talked a lot about the present, so even though it was a historical wallpaper and it was showing this very significant historical event of contact in particular, is that something that you see that even though the piece is sort of looking at a historical work and a historical event that it is sort of like talking to the present and the future? And do you think that, in Lisa choosing this form of – you know as it's called 'new media', this new like sort of futuristic future-looking thing – do you think that that's something purposeful and that speaks to this dialogue that you're talking about, of it speaking to particular present issues looking towards the future?

ZS: I haven't talked to her about that but I think definitely so. I mean, making the contrast between the materiality and the viscosity of the wallpaper versus what you see in a moving image, in a high-definition video, you can't get much more extreme and I think that's a real, that is a strategic decision even though Lisa has always worked a lot with moving imagery since she was very young. I think it's also quite strategic and it also allows the work to be out in the world, right, rather than having to ship something around the world and so it has made this work, as you know, so accessible internationally for anyone that can afford to stage it. And I think that was also in the back of her mind. But I think also there is, and maybe you talked to her about this, I'm sure there is some other reasons behind it in terms of her own philosophy and how that ties in to her Maori philosophy about this work in particular. I mean, I think you'd need to talk to her about that and I'm sure that she does have particular ideas about why moving image and how a moving image can represent some of those intangibilities that you were pointing to – probably that she can talk about best – and convey sort of atmospheres and sensibility that you can't do in any other way unless you actually have people perform them.

LD: Like you're saying, this whole idea that she has what they called 'future-proofing', which I hadn't actually heard until I was looking into this piece, but in terms of actually ensuring that the level of pixels and the actual like file is something that will always, you know, look as sort of best and intentioned, I suppose, as she had imagined it. And as we're sort of like talking about enacting certain things that you can't necessarily grasp sort of without that movement, is that something that you've seen where, not so much I guess in an art gallery, but is there something that's sort of inherent in certain tangible things that you can't really access or fully understand without sort of seeing them in motion or sort of, even in some cases of manufacture or use or sort of the relationships around objects? Is that something that sort of requires this type of movement or do you think that there is something inherent in objects that sort of conveys this regardless of whether they're in movement at the time you see them?

ZS: I think this is a really interesting contrast with the moving image to, you know, traditional taonga in New Zealand where the object is the thing that contains the spirit and even the warmth, you know, things like tiki that you put on your body next to your heart because that's where your relationship with your genealogy and your ancestors comes from. So there's a very direct materiality and connection with bodies in a lot of Maori philosophy, but the moving image is completely transparent and, you know, the opposite to that I think. Like there's a whole range of things happening with different artists who are exploring Maori culture and philosophy of Maori artists lately, so many different generations are producing works in different media, that are investigating how you can work with those intangibilities in different ways. Some people are continuing to make object-based work but in ways that are exploring how, you know, how

ancestors might have made those but in a contemporary way now sort of thing. And Lisa has gone to the other extreme and she's asked people that she knows to sort of enact their Pacificness in a bodily way that fits into her framework. And so, you know, there's another sort of like inherited, genetic, if you believe it, you know, sort of genetic sort of sensibility in there that I think she is working with. And often sometimes she like has also made recent films putting people in particular locations where she feels there's a, like a history that's still there in a tangible but intangible way. The wallpaper of course is very different, iPOV, because it's got that animation background so I'm sure that that's one of the things that she's really working with and it'd be great to find out more about her thoughts about that, you've just raised that as a really interesting idea.

LD: Something that was very interesting that you were talking about is the significance of the materiality of the taonga and obviously as it's defined and protected and understood it has to be much older than contemporary works and these are obviously treasured objects that are more than just art in general. And something that I've come across very recently is this sort of burgeoning scholarship by different Maori scholars that are talking and sort of looking around the idea of 'virtual taonga' or 'digital taonga', Deidre Brown's is one article that I'd read recently that comes to mind. And I'm just wondering from your perspective is this type of idea something that you think that more people will embrace? Or have you seen maybe some other works or even something like iPOV that, maybe not taonga, but that have this sort of cultural significance that's something deeper than just, you know, a medium or a contemporary work?

ZS: I've definitely seen artists now working in ways to actually like reproduce taonga in digital, within digital means basically because they want to be able to take it to other places, you know, like to maybe work with a gallery or museum and something that they can recreate elsewhere and it's a crossover between an artist and a designer sort of thing. But also artists working in VR and other things like that too, I mean, it's sort of starting in New Zealand to be able to address the post-colonial situation and maybe take photography into like a bigger type of space so, you know, activate photography in a way. I can't have that much more of an answer to that at the moment, I haven't really thought, you know, too much more about it. But there's definitely like an artist I've been working with who's been going to Oxford and the Anthropology Museum and being able to have access to historical Maori tools like stone flints and things like that, have 3D versions made, and she's using those back in New Zealand in a way to find out how her ancestors would have worked with materials to create body adornment, so like, not knowing what their processes were but actually using copies of their tools to herself experiment with that to make her own, you know, Tiki and what would be contemporary taonga. So I think there's many different forms of exploration going on and working with elders and trying to be respectful to tradition but push it in new directions certainly and I mean Lisa's one person who sort of just does that in a way that, I think she found a way like nobody finds it offensive, or even though she's not sort of doing it in a very academic way, she's doing it in [indiscernible] now that's how she set her pathway.

LD: That's really interesting to sort of see that idea of taking those, you know, museum objects or now that they've been recontextualized as museum objects, but working them back and then using those processes as they're understood now to create new objects and to create something else. And is that something that, obviously not in terms of like artefacts, but you see in sort of

Lisa's piece where she took this object, this wallpaper, and then sort of like stepped back worked back through that idea of, you know, woodblock printing and then like, you know, obviously video frames not film cells so much anymore, but is that something that you think that artists are kind of interested in? In sort of taking something that may be perceived as historical but actually show that, no, it's always sort of alive and then working that back and showing these other intangible qualities?

ZS: For some artists, not all, I think. Only for a certain degree of artists, others might want to move on and create something quite fresh.

LD: It's a sort of just engaging with whatever it is, either personally, or sort of in the present rather than looking at like, in the case of iPOV, as a historical artwork. Right, okay, that's really interesting to hear about these other pieces. And so in terms of how it was displayed just recently, was this something that you had collaborated with Lisa in particular or was there something in terms of like the gallery and obviously the scale of the projection that was not non-negotiable but something that it was like, okay obviously we need this large space, we need this many projectors, or was there a direct dialogue about that?

ZS: We worked really closely with Lisa and James on the installation here on the specifications for the projectors obviously, the dimensions of the work, the space, the synchronization of all the images, and James came over for the installation and checked the work and Lisa came for the opening. So yes we know that we would work really, we usually try and work very closely with all artists wherever we need to to ensure that they're happy with the way that their work is seen.

LD: So was there any discussion early on in terms of those other works that would be in context with the, in terms of the exhibition? Or was that something that when they arrived and especially as you said, Lisa saw it at the opening, was that something that that they saw at that point or do you sort of inform, even in general, do you sort of inform artists how their work will relate to the other pieces?

ZS: In this context because it's a group exhibition, yes, we try to tell all the artists what the context for their work would be and also we send them drawings or three-dimensional plans so they get a good sense of the scale, exact measurements. And we'll often explain to them the, like the curatorial premise for why their works are in a certain location or adjacent to other works. So yes, we did that with Lisa probably fairly early on and then it was really, they were more concerned about the actual, you know, the perfection of the image, making sure it was up to the quality that they wanted it to be seen at.

LD: I'm sure obviously in terms of a filmed work that's probably something that's perhaps a little more challenging than say something that maybe is a bit smaller or something that is not so variable. I mean obviously that was an aspect of how she created the piece with its ability to sort of be shaped to a gallery or an exhibition. But just in general, I'm just wondering is there a lot of pieces that are either filmed, in your experience that you've worked with or even just have an aspect of movement, and sort of what do you see as the significance of these works in general in in sort of galleries and even in museums as well?



ZS: It's really important because it's obviously the media that everybody is familiar with today like there's no need to mediate between, pretty much, you know, a moving image video work and the viewer; they know exactly what they're seeing in terms of a medium, you sit down and you watch this thing, this moving image. So people don't have those levels maybe of reticence when they come into an art gallery and look at a painting or a sculpture and go, "hmm, now how do I understand this?" It's a very straightforward medium in that way and in an exhibition such as this we try to have like a number of moving image works but not too many so people aren't completely saturated by having to watch hours of video. But, you know, Lisa's is a long work but as you say, it really does entrap visitors in a way, you know, once they're in there they don't want to leave so, you know, of course we make sure that we have some appropriate seating so people actually just can feel like the environment fades away and they can just concentrate on the work and enjoy the work. And I mean, I think that's very important in terms of also being able to give audiences access to different types of moving image work today because artists are working in so many different ways so, you know, one work might be very contemplative, another work, you know, quite conceptual, another one quite documentary, and you know, actually be giving people, showing people different ways the moving image can be experienced or can open up new thinking or offer ideas to them or be stimulating. So you know, Lisa's work is so particular in that way, it's such a unique work that I think people feel when they do come to it that it does have a lot to offer and hopefully it was also enriching in the context of the triennial where we've just recently showed it.

LD: That's interesting that you say that it's obviously good to have that diversity in the types of films that are being made but also in this idea that there is kind of this familiarity when people see something on a screen, there's like you mentioned this familiarity. And I'm just wondering do you think that there's something a little bit different about that familiarity in something like iPOV not just because of the vast scale of it but also in this idea that it loops so when you walk into the gallery you could think "Oh I'm in the middle of this, you know, maybe two or three minute video", and then you sort of stay with it and you realize that it keeps moving and it keeps changing and every vignette – because unless you stay there for you know at least 30, 40 minutes, everything is going to be new as you're waiting. So is there something that is both familiar but also a little unfamiliar as well?

ZS: You're right and it's partly also the scrolling nature of the work, isn't it? It's like a scroll unfolding and folding again and the fact that you immediately click into the fact that the background is fake, it's drawn or it's animated, it doesn't feel like it's real and it's quite repetitious and you know it sort of triggers the fact, and I think heightens the human presence in the work as well, just having that as a sort of scenery like a theatrical backdrop in a way. And absolutely right, and also the sound is another element, as it builds to a crescendo, that people get that sense of that underlying heightened sensibility just through the sound as well as what is playing out in front of them so it's a very clever work in that way. It's not being a straightforward look through a lens at filming something but it's a very conceived work and I think that's also why audiences very much like to stay and be able to understand well how do all these little vignettes sort of fit together and, of course, there's so much going on at the same time, trying to resolve all of that as well.

LD: Just sort of a last question, I'm just curious in terms of the, you mentioned the sound and the sort of significance of that and one of the first things I noticed when I saw it at the RA was, it's sort of a little later in the exhibition, but when you initially walk in there's these two wooden double doors and you can hear the sound coming through them but you haven't been to that part of the exhibition yet so you're not certain what it is. And I'm just wondering when it was exhibited in your gallery was the level as such that you could sort of almost hear it before you see it? Was that something that you thought of, because at the RA exhibition I imagine that perhaps that was just happenstance that those double doors were there, but was that something that you were consciously thinking of? That it's not just the visual of this piece but the sound was going to sort of infect the rest of the exhibition?

ZS: Yeah, that's right! Yes that's the way that Lisa likes it to be operating so that you can hear it outside the room and it does sort of pervade around unless you have a ceiling as well, it does pervade outside the space. So yes, you could hear it beyond the walls or as you approached the work and also I think in Venice there was that sense that you could hear the work before you came into the space, so I think that's been quite a strategy for her with this work and that's probably the only thing that really, you know, affects the rest of the environment. It's not like, you know, she's using light or other types of display mechanisms, I think it is the sound that she's using in that way.

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Rendell McIntosh – 06/29/2019 9 am (Auckland, Aotearoa New Zealand)

LD: I know that based on the emails and you provided, you know, so much information already about Alberton House and then that initial exhibition that Lisa had, but I'm just wondering if you could sort of start from the beginning and talk about either, you know, why you chose to exhibit iPOV or why you think that Lisa chose Alberton House for that initial display?

RM: So firstly, Lisa did choose us and I think the idea was pretty much based on her friend Susan Tamaki, she had an exhibition here in 2008 of her works and that was when she was doing photography and also creating scarves out of old blankets and sort of recycling. And so Lisa came along to that one, that was 2008, and I think the wallpaper in that particular room where that exhibition was held must have sort of stayed in her memory because that's an 1898 Pattern, a William Morris pattern, but it wasn't put up until 1971, 72 sort of period. So I think when she was sort of doing her Master's – that was nearby at Unitec which is only literally five minutes drive down the road – so she must have remembered the fact that we had the old distinctive sort of wallpaper but also that we had a cabinet in the corner and so she approached us to see if she could use the cabinet for putting two, I don't think it was three, I'll have to double check, I'm pretty sure it was just two larger TV screens and that was her final part of the 'Master's in digital artworks'. And so we said we'd be only too happy to sort of let her use it and then she could have it up on display for a small period because they had to have the teachers come in and sort of interview her on-site about the works and then she had to have somewhere to display it. So she did literally choose us I think based on the fact that she knew her wallpaper and her work sort of,

some way, sort of similar to what she was trying to do with the wallpaper that she found in Australia.

LD: That's really interesting how she sort of saw that wallpaper and that's something that stuck in her mind. I mean, when I first saw pictures of that initial display at Alberton House and I saw the wallpaper it actually made me think of a short story that I had read in high school called 'The Yellow Wallpaper' which is a really foundational feminist text that was about sort of seeing things in the wallpaper and then coming to life and moving around and obviously that's something that would be related to sort of Lisa's reimagining of the Dufour wallpaper and sort of making it a dynamic work. And in terms of the history of not just the wallpaper but the house in general as being sort of this place of the colonial elite, how did you see iPOV in how it related to the history of the space in the house?

RM: It wasn't really linked at all. So obviously it was a colonial farmhouse, that it was a good sort of backdrop in terms of trying to get the message across, but really what she was trying to portray was about how Europeans had interpreted the whole Pacific sort of region and sort of idealistic, sort of a Romantic sort of aspect. So her work was more about what was happening in the Pacific in terms of Captain Cook exploring and then the subsequent sort of discovery of the Pacific Islands and then later New Zealand obviously. But then not specifically that our farmhouse related to that sort of Pacific aspect at all, so I think there was a difference there.

LD: In terms of displaying this work and as Lisa kind of chose the house itself, but did you see in looking at this piece that it was, you know, first and foremost an artwork or did you see it as a cultural heritage document, a process of heritage, or is there something else about it in particular that stood out to you? And are these types of terms or ideas something that you think about when you're putting on an exhibition or is it kind of just how the artist sees the work and then how visitors interpret it?

RM: Yeah, initially we did just view it as an artwork that she had created and we were just so thrilled that she had literally created something quite unique and special that none of us here, the staff and volunteers and some of her friends that had come along, we were all sort of, I guess enthralled is the right word to describe it, when we saw what she was trying to do in those two little screens inside the little cabinet, that she was sort of portraying a way of life in the Pacific Islands, that she had Maori background to her and so she sort of understood about the Europeans coming down and the changes that the Europeans brought, but also that it happened in the Pacific Islands as well. So I think our initial reaction was that it was an artwork rather than sort of portraying anything relating to this house or the Europeans' farming settlement which is basically what we are here. And so then the more that we've sort of seen it evolve with the larger work in the Auckland Art Gallery, when it sort of went up from our little two screens up to something like 50 meters long, is that we've now realized that there's a true statement for the whole Pacific region in terms of the different ethnic groups that are represented in different ways. So ours was like a launching pad, so to speak, in terms of her mind creating something unique and different to show what has been lost. But she is replicating an early Romantic sort of stylized Pacific Islands that was portrayed by the early settlers and the early artists back to the people in Europe and so that was totally false in terms of, I guess, conveying what was actually down here, so that was too much a Romanticized way of looking at another part of the world. So

I think she was trying to sort of capture the fact that we have lost quite a lot within the Pacific Islands over the years and so she's trying to sort of bring that back to say, no, each of those different islands have their own sort of way of life and it's been totally changed since the Europeans have arrived and you could argue it's for better or for worse, I guess. But, yes, I think we would definitely class it as an artwork. And then that's really sort of led on to us using that cabinet for a lot of other displays and exhibitions. Up until then we had just been putting items from the house and so it was just part and parcel – we've got something like 9,000 items in the house's collection and so probably about 70-75 % of them are from families but others were sort of in '72, '73 – so previously that cabinet was sort of just put in that ballroom as a bit of an ad hoc sort of basis to sort of just display some of our sort of more valuable sort of collectible items. But then Lisa sort of opened our eyes up to say sort of 'hang on a moment, that cabinet could actually be sort of a portal into what collectors have', and so then we did pursue that sort of concept to then say to other people that if they had collections would they mind sharing them with us and in this safe cabinet environment. So therefore it creates a surprise when visitors come to see the house if they haven't been for five or six months, or five or six years, they come back and there's always something different in that cabinet over a three-four month period. So we've recently had Johnny Green with his egg cups and he's got nine thousand egg cups. I think there's a man in Holland has got 21,000 egg caps but here we've got Johnny showing some of his collection. And then we just recently had Fiona Pardington using some of her collectibles and some of our collectibles as well. So Lisa was the starting point in sort of giving us the I guess inspiration of using that cabinet as a way of showing a different way of looking at things. So whether it was Lisa looking at the Pacific Islands or whether it was Johnny Green looking at his sort of egg cup collection and sort of showcasing them, so it was a very important learning curve for us for sure.

LD: It's really interesting to hear that she saw that cabinet and then wanted to sort of explore that idea of collections. And I'm just wondering, you said that obviously that idea about collections was something that she was interested in in terms of that case and you guys have sort of taken that idea and continued that and I'm just wondering was that something that also had to do with her kind of decolonizing practice with her artwork? That she was taking sort of a traditional case that would have been part of these, you know, European 'cabinets of curiosities' which would have been precursors to museums, do you think that was something that she was also looking at? Kind of showing a decolonizing work but placing it within this obviously very historical and traditional museum and collections cabinet?

RM: You know I think she really did get that aspect that the cabinet was sort of enclosing a heritage aspect. And so yeah, I think the wallpaper was a critical part of it on our room which was a 1898 sort of pattern, and that reflected to her wallpaper that she had discovered. But I think she was thinking through that, the cabinet sort of did show that Europeans promoted or displayed or exhibited works in a controlled sort of way. So here she was, putting a message through the little TV screens as sort of her interpretation of a way of life that had been captured and put into a cabinet like other sort of institutions or museums or distant people's perceptions through books and other mediums. Yes, I think you're right in terms of, she did latch onto something being controlled and yet here she was trying to sort of give a new perspective to it.

LD: In terms of that idea of sort of being in dialogue with this history of Europeans, you know, kind of controlling and displaying things in that way, you had mentioned before kind of the significance of her showing not just one culture but multiple Oceanic cultures and obviously multiple practices as well. And I'm just wondering what the effect was that that had in terms of not just showing one culture but showing multiple representations of cultures and various forms of intangible heritage? Can you talk a little bit about the significance of that?

RM: Possibly not because I guess we were just surprised that she had taken a romantic sort of view of the Pacific Islands and was then trying to showcase that in actual fact that romantic aspect wasn't so truthful that there was more to reality. And so I don't really think that we sort of thought it through in terms of all the different Pacific Islands sort of being different or there was any sort of message that she was trying to get through apart from the fact that it was the whole Pacific sort of area that had changed because of the Europeans sort of coming. So yeah, I don't think there was any specific, no, I think that would be, in broad terms, that's probably what we all thought, that here was something fantastic, that she was sort of shining light on all of the Pacific Islands and how they'd been changed with the arrival of the Europeans. So that would obviously include New Zealand and the way that Captain Cook did discover us and then a lot more Europeans, British, coming down here and we were changed, and obviously the Maori people were changed, but certainly the impact on the other Pacific Islands was felt as well, the Fijians, [indiscernible], Hawaiians, etc. So yeah, so I just think that she did sort of somehow think a bit more broadly than what we had been thinking here in terms of, obviously we were sort of more, sort of thinking just New Zealand initially, but then her work did sort of open our eyes in terms of, in actual fact, it was all of the Pacific region.

LD: That's really interesting that she was trying to display these multiple cultures but that there was this idea of it being the Pacific. So obviously the first time that I saw this was at the *Oceania* exhibition in London and that was another exhibition where there's obviously a variety of difference in terms of what was in that exhibition. But there was sort of these overarching ideas and this sort of, I think, some common issues, some common aspects of heritage that were trying to be got across and I think one of the interesting things that you pointed out was this idea of her trying to really showcase sort of the change that happened during and after contact. And I'm just wondering in terms of the original Dufour wallpaper, how do you see something like iPOV as different because it's a film and she sort of tried to encapsulate this dynamism by choosing obviously a moving medium, a medium that has sound, rather than something like the original Dufour wallpaper which would obviously have been very static? And sort of like, for example, that scene of Captain Cook's death, it's sort of frozen in this moment of right before he's killed, so what is the significance of her choosing this dynamic medium?

RM: I think people can relate to it a lot easier when it's sort of moving. Well it's sort of like when you've got a still sort of image it takes people's thought pattern or imagination to sort of just try and understand what was there, whether through the eyes of a photographer or the eyes of the artist. Whereas I think with the visual, it's a lot more sort of engaging. So possibly that's what we felt right from the start, that she had latched onto something quite sort of unique and different because it was moving and engaging and sort of storytelling, and everybody just got drawn into it. So I think from that original sort of prototype she's obviously realized that there was a way to sort of convey a message relatively easy through a moving film process rather than just leaving it



to people's imagination of it, just a still image. And to a degree that's where Fiona Pardington's works have been great here. And there's one image in particular where there was a photograph of a shell that had been found in the South Island and Maori had put their written Maori language on it to explain that it had been found and so on in case it might just be [indiscernible]. But then underneath there there's a little provenance of a European when they've gone into an institution where you've got to have an archival number put on the item. So then suddenly you see European sort of initials or a number on top of that shell as well, yet the shell's already got a provenance because the Maori have written down what it is, so then you get this conflict, unintentionally, what can happen between the European people coming along and not understanding that that shell already had its provenance on it in written sort of Maori word. And so, to a degree, I think what Lisa was conveying through film was the fact that her storytelling is sort of more visual and it's moving and it seems to be a bit more exciting, that people can relate to it. Whereas sometimes if it's just a photograph, people have to look at what is that meaning there, and the shell's a good example because if someone just looked at that they'll just see a little bit of writing, a little bit of English underneath it, and not really realize that the conflict is there but until someone explains, hang on a moment, something's not quite right. Whereas I think with her film it's like, it's not quite a documentary as such, but it's really just conveying through moving that aspect that things have evolved and changed for the Pacific Islands people with the arrival of the Europeans.

LD: That's really interesting, the example of the shell and sort of you saying that it doesn't necessarily, just looking at that, show the level of conflict and the really significant aspect of that relationship between sort of the European perspective on it and the Maori perspective. And in terms of displaying Oceanic or Indigenous tangible heritage in general in museums, do you think that there's certain intangible aspects of objects that really aren't able to be necessarily conveyed to an audience in terms of their display? So does something like film sort of better explain or more adequately capture – whether it's, you know, processes of manufacturer, exchange, whether it's the events of colonialism that might have been around these objects – is there something that's intangible that's not necessarily able to be conveyed just through the object?

RM: Yes, I think that's correct. Because, well again, it comes down to the director of the film, who's making it, in terms of true representation or whether it's a fictional or make-believe sort of aspect. I think nowadays the generation is sort of growing up that it's like sound bites or sort of movie bites, so that sort of quick instantaneous sort of a how do you capture people's attention first? Unfortunately that's just the way that it's evolving, that the younger ones aren't really reading or absorbing as much that they would have done in the past. So therefore with film you've got to somehow quickly engage the people and that. Acting is so vital to get it correct in terms of conveying the message, so that somebody being attacked and killed, then obviously you've gotta have blood there, and the sight of blood spilling out is quite horrific whereas if it's just a straight sort of photograph then sometimes that instant response is obviously shocking but then they don't quite see the whole sort of message as to how that sort of evolved to get to that sort of point. So I think a lot of museums and institutions they've sort of always had this sort of dilemma, they've got so many sort of items in their collection and how do you properly get the message across in terms of the storytelling behind them? And that's where I think film does have a vital part to play because it can convey, but then people have to make the time to absorb what that film's conveying and that's why I think that the generation that we've got now is – that they

don't always make the time to absorb what's there – and I think that's where the big work by Lisa – that is spellbinding in terms of it gets people's attentions, young and old, that, they've kept there for 20-30 minutes. And so I think film does have a very important part to play, but then it's obviously going to be costly and in these museums or institutions do they want to go that way or do they want to stick with sort of static displays? In our case, we're staying with a static display in terms of inside the cabinet. But then what we do arrange is that the person who's left their items here that they talk about them, so we find that works extremely well. So Fiona, we put her in that 'collector's' sort of title, even though she's an artist, and so we had 94 people come along which is the most we've ever had for one of our talks. But again, she was able to verbally tell the story about why she had taken some of these images that are on display and then why she had put the items in the collector's cabinet. So I think there is a place for both film but then also durable medium as well because it's definitely evolving very, very quickly, but in our case, obviously it's more the house that we're providing as an experience and then the collector's cabinet, that just becomes a like, a little surprise to people when they come into it. So it's part of our marketing sort of strategy that the collector's cabinet is so important now. But we haven't really gone down the film way at all, so Lisa's really been the only one that has happened.

LD: It's interesting that you mentioned that you make a point of having the artists, or rather the collectors, who are displaying their works in the cabinet sort of discuss the significance of those works and sort of let people know the stories behind them and obviously storytelling is an important aspect of intangible heritage. And I'm just wondering, not necessarily film or these talks, but is there other ways that you sort of incorporate intangible heritage into the house, whether it's programs that go on in and around the house, or certain exhibitions obviously like Lisa's work, or even these talks?

RM: Yeah definitely, because I think it's our role to try and explain about the treasures or taonga as we describe them, the Maori. And that's where it's quite fascinating because what Fiona has done is that she's saying that treasures come in all shapes and sizes and all sorts of values. So in amongst the cabinet is some really, really rare Murano glass from Italy and yet also in there are some feathers from the birds that she's got at her home at the moment. So she just wanted her birds to be part of that storytelling about treasures. So what we try and do here is a little bit of rotation of the items that are within the house, but again it's more sort of just visual that people see, that we don't have a little item saying this is such-and-such from, you know, the year 1990 and it was owned by such-and-such and why it was there. So I think we possibly still do fall into that, conveying that the house is more a genuine farmhouse rather than a museum. So a collector's cabinet is sort of our little way of sort of trying to get another message across that those treasures were important to that person and they've been collecting them over a number of years and we can do a little catalogue or summary of what's in that little cabinet and then they can talk about it. So we're sort of going that way which is probably different from a normal museum where they do have to rotate their works around and then they do have their reasons for people to be attracted into the museum or institution, whereas, ours, the artwork or the displays, it's really just like about two or three percent of the reason that the people would come to the house.

LD: It's really interesting though that you have taken that idea and really tried to incorporate that idea of these collections and a variety of types of things and sort of incorporated that into the

whole experience of the house. And it's really interesting that you mentioned the significance of these treasured objects, and something that I've come across quite recently in some of my readings for this dissertation is sort of this burgeoning Maori scholarship regarding 'virtual taonga' which is something that, for example, Deidre Brown has written about recently. And obviously, as it's protected under Aotearoa New Zealand law, it has to be over 50 years old for something to be considered these treasured objects. But in terms of the argument that Deidre Brown and others are trying to sort of explore more recently, is this something that you think, where contemporary works of art or filmed intangible heritage could ever be considered something like a treasured object? And if not necessarily that particular term, have you sort of seen instances where film or digital artworks in general have had more complex cultural meaning that sort of exceeds the medium or the notion of contemporary art to something that's very culturally vital?

RM: Yeah, you know, it's happening more and more that there are importance for the films. And a good example is that Peter Jackson has just upgraded film from the First World War archives that was taken as a, like a documentary sort of aspect. But you've got to spend a lot of money to enhance them and repair the damage that has happened over sort of years. So I think film is definitely important in recording historical moments like the war, but then also film is important in Lisa's sort of storytelling as well because it's a medium that all ages can relate to and they can sort of see and engage with it. I think that in the past possibly a lot of the museums or institutions, their emphasis was more on sort of photographs or objects and then putting a provenance or storytelling around those, but definitely there's a very, very strong desire here I think in this country to record things through film and that's happening more and more. There are smartphones and access that's very instantaneous, so then the problem is that how can you actually capture a lot of this sort of recording by smartphones and cell phones, etc.? So that's the danger in the future, I hear that in terms of archiving, up until now it's just been sort of printed or an item and that's relatively easy for sort of storing and storytelling, so the challenge is going to be with film, how do you actually make it into an archival summary? I don't know now.

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Thomas Berghuis – 07/01/2019 4 pm (Amsterdam, Netherlands)

LD: I'm just wondering why you chose that for that exhibition or how that sort of came about?

TB: So the reason for, I mean, it wasn't so much choosing iPOV for *Suspended Histories*, *Suspended Histories* was an exhibition which developed as basically, as a process, a process of encounters and engagement with art and with artists. So the exhibition *Suspended Histories*, the first iteration, the conference was in 2012, and in 2013 we did the exhibition, if I recall correctly. And then in 2010, so late 2009, 2010, I had worked with Lisa on another exhibition project. It was a joint curatorial project with [curator name] who is currently, she just left the Carriageworks in Sydney and she is, she was director there, and before that she was director at Campbelltown Arts Centre in Sydney. And [curator name] is now the director of [museum name] in Jakarta where I was founding director. And the three of us, we conceived an exhibition which



consisted of, it was called 'Edge of Elsewhere', and it was really an exchange of the Asia-Pacific in relationship to communities in Western Sydney and in the centre of Sydney that had a relationship with the Asia-Pacific. So community-driven project. And in that project, Lisa Reihana was one of the first artists that we worked with. It was her 'Digital Marae' series which is a series of television screens, LCD television screens, in which she depicts Maori culture and heritage as well as – very interesting if you look up that work – is that she was basically creating carvings out of video. So that was a very interesting process because as far as I understand the Maori culture, women are not traditionally allowed to carve, they're more weavers, and she comes from a clan of carvers and she was not able to do that as a woman except in digital form. So that was a project that we basically selected her work but we also worked with her in terms of installing. And then iPOV, it was something that I believe in Sydney she showed me, she told me about it, she showed me an earlier version of that work, so she – I mean a really preliminary version, said that she was working on it and that it was very complex technically. And I later spoke to her about *Suspended Histories* as an exhibition and contacted her, if she was interested in working as an artist on that project we could commission something, but then she came with the idea of showing iPOV, as she said at that time, in its first iteration as part of her, what I understood, was part of her graduation work. And we were able to show it, but we were also able then to put it into contact with the specific room, the Drakensteyn Room, and the Jurriaen Andriesen wallpaper that covers the wall of that room, so we made it a site-specific installation, not so much a commission but there is site-specificity to that work.

LD: In terms of that room, was that something that Lisa had seen previously and she had that idea of the connection between the wallpaper? Because I know that when she initially showed it at Alberton House in New Zealand for her Master's, that sort of finalized version of her degree, that was something that she had seen, wallpaper at Alberton House which was, I believe the title of the wallpaper is 'India' and it's a colonial-era house, historic house, and she had kind of envisioned iPOV at that time in displaying it there. So was that something that she had seen or was that something that you were in dialogue with her and you agreed on that type of display?

TB: The way that the exhibition *Suspended Histories* worked was that the briefing that I discussed with artists over time, so in the idea of doing a commission as well – or in the case of Lisa, working with an existing project and really integrating it into the museum – was that each of the artists were given access to all the documentation of the museum. Not all of them travelled to the Netherlands in advance, only some did. So Lisa would have received documentation of all the rooms and we had conversations about it, but it became, I mean, rather quickly, but she came up with the idea herself, to connect to that wallpaper. She asked me about that wallpaper and I communicated with the director of the museum and he gave me the information of the wallpaper, where it came from, and it worked really well in terms of basically its periodization, it's not so much the same topic or the same area that is covered in Andriesen's wallpaper as that one, [name of wallpaper], but the fact that it would overlap visually as well was very interesting for Lisa. And I understand that later when she did the graduation work it became another iteration where it became an integral part of the display of the work as well. And both these instances are of course different than the way I saw it in Venice two years ago at the New Zealand pavilion where it was more, I would say, well, it was bigger of course, the projection is now on a scale that is larger than life, but it then becomes a different work as well, it becomes more immersive.

LD: In terms of your perspective in displaying it in the context of, you know, a museum and a historical house even versus something like it was shown in Venice, do you see it first and foremost as this sort of contemporary work of art? Or do you see it as connecting more to this idea of like a process of heritage as being in dialogue with these type of histories, or something else entirely? And as a curator, is that even something that you find useful or is it something that, you know, it's what it is and people are able to bring their own ideas to it?

TB: No for me, I mean, curatorially it started with the idea that the museum alone has a history, the family that founded the museum and that owned the house where Museum Van Loon is situated, they have a direct tie to the Dutch East India company, so to the VOC, they were the founders of the VOC. So what I was early on, this would have been in the late 1990s, I was working across the canal at the Gates Foundation, the Gates Foundation is a bit like in the UK terms Iniva, it was a very active curatorial as well as research space for everything that was then called the 'non-West' but 'global art'. And it was very critical of Museum Van Loon as being basically a colonial house in a colonial institution. But when I first encountered Museum Van Loon in 1999, I spent some time in the museum and it was in relationship to a contemporary art exhibition. It was one of the, what I then started to follow, experiments in terms of sort of overlaying contemporary art on an existing platform and an existing collection. And contemporary art had the function to, yeah, edify another audience, so not so much the historic audience but more contemporary art audiences they wanted to engage with the museum. It was very much driven by the last descendant of the family, Phillipa Van Loon, who was trained in London at Chelsea and whose interest is mainly in contemporary art. But at the same time she comes from the family Van Loon and she basically inherited that museum. And one of the things that struck me which is, comes back to your question, is that a lot of the exhibitions from the first exhibition that I saw and then the following contemporary art exhibitions, a lot of them, they were sort of juxtaposing contemporary art with the collection and with the history of the museum. Often it was quite distinct, so contemporary art was there to be contemporary but not necessarily to make a link to the museum or to the collection. And early on I said to myself, I said I want to do two things, I want to provoke this colonial heritage of the family and the institution, that would have been the first instance, I would have thought about that around 2003 because there was an exhibition at the Rijksmuseum that was dealing with 400 years of the Dutch East India company and a few contemporary artists were also a part of the exhibition were critical of that exhibition. And I gradually built up the project, proposed that in the end in 2010, it was accepted, and then I started to work with artists. Lisa came around at the end of 2010, so I had just worked with her in Sydney and then at the end of 2010 I asked her if she would be interested in joining the exhibition. And the idea was really to overlay histories, convoluted histories, so I said as well that each of the works should reinvigorate the convoluted histories of colonialism and even post-colonialism, and those were the 'suspended histories'. Because at that time, colonial history in the Dutch context was not discussed at all, only more recently has that been discussed and discussed rather openly. And the other thing I noticed was that post-colonial history related to contemporary art practices, to global art practices, was, not many people knew about that. So both these instances were meant to be connected and activated by contemporary art and by contemporary artists and Lisa was an important part of it through this work and then the performance that she did during the opening as well.

LD: Could you talk a little more about the performance that she gave at the opening? Just because iPOV was still sort of in an early version, this was quite early on, and there's not as much sort of information about what that is, so I am interested in terms of how not only the film or the work of art itself was showing intangible heritage, but also these other aspects of intangible heritage that seemed to be surrounding it.

TB: Absolutely. I mean it is indeed much later I learned about intangible heritage and very much within the context of museum practices as well and I think it's very interesting if that field can be connected to curatorial practice at an experimental level. Because that's what it was – my background is that my father was a visual artist, so he was a painter, but from a young age I got interested in other types of practices and very young I must have encountered performance art most likely, is what I've been told, with Gilbert and George performing in [museum name]. So I was always interested in that; I was interested in the ephemeral; I was interested in the idea that the artist is present in an exhibition. And this exhibition became very much about the presence of the artwork but also the layering of the artwork on top of the historic collection, the history of the house, the history of colonialism. And at the same time I was talking with artists about overlaying that literally onto the building, the rooms itself so that it becomes, on the one hand, it shows the layering of histories, but it would also allow audiences who otherwise are not prone to look at contemporary art, to engage with it even at the level that they wouldn't immediately realize that it's there. So iPOV is another example, so if you walked into that room – and the door was sometimes closed as well because then the full wall tapestry is shown so the door on the inside has that wall tapestry as well as [indiscernible] – so you would walk into that room, the door, you could close the door, and then you would be in that space and suddenly seeing these two screens in which, what the work at that time was, it was I believe one if not two chapters of the current version, so it was basically the initial chapters which were about New Zealand, which were about the Maori culture. But for example, the Aboriginal story in Australia was not yet part of it and that was completed much later. And you would, I think, you would first experience the work through sound, so because the movements are so slow I don't think the majority of the audiences would have initially seen the moving image on those two screens, but you would have initially been struck by the fact that suddenly there was chants, there was singing, and that of course then provoked you into looking at the layering of the video screen in front of the tapestry, thinking about the layering of history. It was towards the opening of the exhibition that Lisa and I had a conversation and we started to talk about her coming to the Netherlands, that there would be an opening, that there would be quite a few people expected, and then Lisa said – I think initially she had thought about it also for later or maybe even at that time if she'd ever do something in Venice that she wanted to do the same project as well – but the idea was that she said, “my father's clan”, and correct me if I'm wrong on the history side of it, but this is what I recall, her father's clan was involved in the building of the waka which is here, part of the collection of the ethnographic, the folk kind of museum here in the city of Leiden. And she said, “my father was one of the initiators of building that waka”. There's two versions of it, one is a version that is the original and that lies on land as part of the museum collection, but they actually built a replica and trained a local rowing society here in Leiden, a student society of rowers, and she said, “wouldn't it be great if we can get that waka to Amsterdam, work with these rowers from Leiden, and basically have them reverse history by rowing back up the canals that the ships used to leave Amsterdam to go to the Far East and to loot everything and colonize? And in this case, the waka would come and arrive in the Netherlands!” And quite quickly she

decided to do a peace ceremony with it. So that was the performance, the waka was, she was on the back of the boat. There are some images of that as well. It was, the boat was manned by the rowers from Leiden and it came up the [name of the river] and then up the canal and she got off the boat and she put together a ceremony in which, it was a peace ceremony. She basically, the last bit of the ceremony is that she shakes hands and she has the traditional greeting with Philippa Van Loon, the last descendant of the museum. So yeah, it was an added bonus but it was very much tied in to the idea that the exhibition should show contemporary art in relationship to, you know, collection. Collection was too static for me as well and for the artist.

LD: That's absolutely brilliant and it's so incredible that that was able to be organized and it must have been amazing to sort of experience that in context with this piece. It's really interesting that you mentioned about, sort of like rowing backwards, like the boat kind of almost going back or reversing. That idea, that's not just decolonizing but that's something that is obviously seen in the 'infected' version of the piece because, I'm not sure if the version that was at the Van Loon – because it was on the two monitors – was the entire piece moving to the left as it is in 'infected'? Or was that something that came later on, or was that still there at the time it was exhibited?

TB: No, the motion of the video is the same as later.

LD: Right, so that's something that in the readings that I've read that Lisa has talked about sort of showing not only like the loop of time but that idea, the boats in reverse. So it's interesting that that was something that was kind of always in her mind that she was able to actualize that in Amsterdam which is pretty incredible. It's interesting that that seemed to be something, at that time, that wasn't necessarily being talked about. Like obviously contemporary art, but sort of its connection to these museums. And it's interesting that you wanted to actively sort of go along with that practice of decolonizing, so not just have the juxtaposition there but actually sort of like push that and prod that. It's interesting that, did you say the initial name was 'Edge of Elsewhere'? Or was that part of the conference name?

TB: So 'Edge of Elsewhere' was the name of the exhibition that we did in Sydney which started in January 2010 and it was a three part exhibition, so 2010, 11, and 12, which was about community engagement and community exchanges. The other one from Oceania, from the Pacific, who was involved in that exhibition was Yuki Kihara and she was, she did three different projects for that exhibition. But yeah, that exhibition, it has its own history but it was very much tied into this exhibition as well in that sense it was meant to, this exhibition, *Suspended Histories*, it was meant to connect to communities. But in this case, I was very much aware that the communities it would connect with was basically, and in the catalogue I write that this is my own upbringing as well, even my generation and I'm now 48, but even my sister's generation, I was 12 years younger, I mean, no, let's just say even the current generation, one is not taught about colonial history in Dutch schools. So everything that one wants to know about colonial history, there's one book that is semi-compulsory to read which is [book author's name], it's somebody who wrote about the tobacco plantations or the coffee plantations in the Dutch East Indies and it's sort of depicts a story of future freedom for Indonesia. But other than that, colonial history is not taught, and I knew that I had to communicate with the community of visitors, of people that were not taught this history but should be confronted with this history. These days the confrontation, indeed as you say, I wasn't aware of decolonial strategies at that

time. My point of reference was post-colonial and subaltern studies, so the idea of the deprived, and, but the idea was as well that it would not seek confrontation per se but that it would try to first approach subtle contact with this history and then start to connect at a transhistorical level which was important for the artists as well. So a lot of the artists, they said, even though they were given the opportunity to really propose a colonial critique also on the family and on the history of the museum, a lot of them chose this kind of reflecting on history and then seeking, in the case of Lisa, seeking some kind of reconciliation. In the case of other artists, also seeking a perspective with regards to contemporary times, so that the current capitalist system in China is almost a residue of colonial systems of the past, etc., etc.

LD: That's interesting that, as you say, that colonial history was not really taught in Dutch schools because even, I'm originally from Canada, I was born and raised in Toronto, so it was only until I kind of got to university that I started basically learning about Indigenous history in Toronto and in Canada in general. Because that was something, you know, the textbooks start with Canadian Confederation, it's actually Canada Day today so it's very relevant to be talking about it. So the textbooks, I remember, they would sort of start from there really and they don't really talk about the, you know, 12,000 or more years that happened before then. So it's always interesting to, now especially within museums, come in contact with those histories and people that are trying to, whether it's critical engagement or even just, you know, showing it as Lisa does. So obviously in showing the death of Captain Cook that was something that was really important to her because in the original Dufour wallpaper it's kind of hidden in this tiny little scene in the distance and it's sort of that frozen moment right before Captain Cook is killed. And the title of that other exhibition, 'Edge of Elsewhere', is really interesting because in something I'd read about Lisa talking about her first encounter with the Dufour wallpaper she says something along the lines of, it was like 'someone else's elsewhere', like the version or the depiction of the Pacific was 'someone else's elsewhere'. And that's what I thought of when I heard that name and I'm just wondering, what do you think the significance is of her picking this dynamic medium in order to reimagine that very static and sort of frozen historical moment? What that kind of does to what she's showing, so not just redoing the wallpaper and showing Pacific culture but actually making it move, showing the death of Cook, showing practices in motion, showing the boats, you know, rowing on the water, what does that, choosing that dynamic medium do for the work and the message she's trying to convey?

TB: Yeah, I think the dynamic medium, it relates to the fact, as well, what I described with regards to that work 'Digital Marae', because Lisa is somebody who, in that work and in the process of developing the Digital Marae work, was able to not only represent her culture or represent her culture, but she was able to create her own culture in a contemporary form. So I think that moment in her work is actually crucial because it is empowering and it also becomes very empowering for other artists including Yuki Kihara because Yuki has a few works and, let's just say, Yuki Kihara also has a few angles in her work, one is that she also deals with collections and representation, in her case the representation of the Venus as well, oh no, the Olympia, the famous image of 'mana of the Olympia'. She has done works in exchange with the Metropolitan Museum in which she depicted her trans-body as the Olympia, her trans-indigenous body superimposed in that well-known art historical image. But later Yuki Kihara also starts to create works that deal with how Maori culture is not only represented or reiterated or appropriated, including here in the West, but also how that is created by other people than traditional Maori.



So Lisa also discovers that with 'Digital Marae' in the sense that if she cannot carve, if she cannot be a carver, a traditional Maori carver, like her ancestors and her father then she discovered that she can do it in other medium and in her case that was video, it is performance, it is everything in terms of contemporary medium. So not so much, I don't think she's ever painted these images or ever delved into sculpture; for her it is new media, it's a form of, yeah, liberation as well from traditional laws into creating contemporary art and that is quite fascinating, that is a process that artists share, not only these artists but other artists as well. It's the ability through contemporary art to actually create new forms of culture that are very much tied into indigeneity and into indigenous culture as well. To that extent, I think reading now the movement, that certain discourses and also exhibitions that delve into decolonial strategies and decolonialism as a critique is very much a struggle that discursively from the global South there was already a critique of moving back to the colonial past, and trying to break that past is an occupation which might be very suited for the former empires but the most important thing is to actually regenerate indigenous knowledge and indigenous heritage and these artists like Lisa and Yuki Kihara, they've done that early on so, they're pioneers to that extent, in doing that. And, you know, without being too self-gratifying, but this was a collective effort, I think, definitely 'Edge of Elsewhere' was an exhibition that started to consider these modes of practice, started to consider as well community engaged practices, how do you deal with communities and their cultures. And *Suspended Histories* indeed started to, for Dutch context, early on it started to consider the layering of history as well and history into present. For me, and this is maybe, yeah I teach it, but it's not always easy, is that for me it's important as well that we understand the past in relationship to the present and the present in relationship to the past but also that instead of creating environments, curatorial environments in which representation takes place, is that culture is able to generate these new forms, these new forms of communication as well and ultimately gives us access to the viewpoint of 'the other' for the European context, the other but for the indigenous context that's just their own culture. Little footnote, maybe too much detail, but it was partly inspired by a curator who from Cuba who curated from the 1980s. Gerardo Mosquera was the curator of the Havana Biennale and also one of the co-curators for the 2002 [exhibition name]. And Gerardo Mosquera has this very interesting lecture as well also floating somewhere online in which he uses [indiscernible] the anthropologist [indiscernible] image of [culture name] Indian native in Brazil holding a camera filming [anthropologist's name]. But he says, "we get to see the representation of the [culture name] filming us but we never get to see his film so we only still get the perspective of us seeing the native Amerindian holding the camera but we do not yet get to see his footage. And that has been an inspiration for this exhibition as well."

LD: So the inspiration is kind of that sort of like wanting to see what was in that camera, that was kind of the idea behind it, or sort of about their perspective on the other side of the second camera, the one that's being shown but you don't see what's sort of, not inside it, but being captured through it I suppose?

TB: Yes.

LD: That's an interesting idea in terms of access to that information that's there and that perspective from that side of it. And I'm just wondering, because obviously you talk a lot about sort of Lisa's initial choice of these types of new media and being that, in terms of like carving, if

she can't do that then these types of medium are the way that she's able to do those things and sort of create 'new culture' as you say, which is a really interesting idea. And I'm just wondering that compared to more traditional or tangible museum objects in general, do you think that they're able to convey this type of like colonial conflict or what has happened around these objects to an adequate extent? Or is there something intangible – that process of carving, that exchange, that colonial violence – is there these intangible things that are not easy or perhaps they're not even possible to display only through tangible heritage? And does film kind of fill a gap in between that or are there other challenges to film as well?

TB: Well I think, I mean there are definite challenges to film especially and to any medium, I think, performance art as well. I was just, Thursday, Friday, I was in a two day conference at [museum name] on performance art in Southeast Asia and I noticed that a lot of the art historian colleagues found it really difficult to talk about themes that dealt with the intangible aspects of the practice. Every panel went back into the archives, into the material, into the work of art. And for somebody like myself who was chosen to very much embed my being and my knowledge of performance art, that was very difficult to comprehend. At least I see alternatives and I think in terms of heritage studies there is this fortunate being of intangible intent for heritage as I recently discovered as well. But maybe to put that into context with curatorial practice and curatorial practice wanting to give access to contemporary art, to the contemporaneous practices, is also if one pushes that forward, as soon as works get created for collection they start to become something else. And maybe, I mean, I saw the final version of iPOV collected by the Auckland Art Gallery, I saw it in Venice, and I saw it installed in that very prominent space and it had a really big impact on me because you were basically looking at a larger than life-size film and it actually has the capacity to sort of let you immerse yourself into that image. At the same time, you realize that it's two-dimensional because it's based on a wall tapestry. But it has some kind of form of being overwhelmed and therefore being connected to, but it's more remote from performance, from the live act than maybe earlier works that Lisa has done and maybe it started to live a more tangible heritage life as well. And that is, if you ask me as a, you know, in relationship to my practice, I recently mentioned that as well here at the University of Leiden they're working on establishing museum studies and I immediately noticed they're very much focused on tangible/intangible but mainly on material history and material culture because that is where a lot of the museum studies has come from. And the anthropological entry points now allow some type of visual culture to come into perspective as well. So its material culture visual culture but I said immediately, I said, it seems impossible unless you allow it, that you also allow living culture to be part of that perspective and that means that you have to create an environment in which the artist is present and in which the artist is completely open to do what he or she wants with your collection, with the history, with the way that visual narratives are perceived, with the way that we look, you know, we have to understand that there are alternatives. So yeah, that is the next step.

LD: In terms of living culture and kind of incorporating that into it, obviously there's multiple indigenous cultures and Oceanic cultures that Lisa represents in iPOV. And I know you had mentioned that at the time that was sort of only two chapters and they were focused on New Zealand but now obviously Australia is included, even the West Coast of Canada is included as well because in the Dufour wallpaper Lisa much later had realized that Nootka Sound was actually depicted so then she wanted to incorporate Western Canada as well. And I'm just

wondering what you think that does in terms of whether it's these like burgeoning decolonizing practices or simply representation in general? Like what is the significance of showing multiple cultures rather than just one or even just sort of focusing in on something that the Dufour wallpaper depicted but Lisa's kind of going outside of that and showing, you know, the Pacific in general, Oceania in general? What is the significance of that representation?

TB: I mean the ideal context of it, overarching context is by showing these multiple layers of transcultural trans-historical experience is that we as a humanity can understand the complexities of that and come together. It risks, and this is, I think, the recent 'global turn' which, in economic terms, is finished, I was just reading in The Economist. But I think in cultural terms as well the 'global turn' means that everything becomes kind of this global soup, that everything becomes equal and everything becomes tolerant and united and we see our great humanity as something that unites us. But we don't recognize our differences and I think that is part of what this also needs to do and that's a deepening of this trans-historical and trans-cultural experience, is that we need to first of all understand that we are all different and that viewpoints are different as well, in the way we perceive the world, language is an entry point into that. I, you know I, early on I started to consider authors like Rustom Bharucha, because as an Indian scholar he's very much dealing with performance studies and performance as a language as well, but also language in terms of the thing that it translates is also culturally embedded. We know that the Inuit had multiple phrases for the colour white, the Dutch have multiple phrases for different waterways and other cultures don't have that, so in that difference, we need to allow that difference to exist in terms of then creating this idea of togetherness, in creating this idea of trans-cultural and trans-national histories, otherwise we risk flattening our cultural experience and I think that has very much happened in this global turn, is that the terms of engagement have very much flattened out in terms of culture, in terms of identity, even in terms of this more, sort of radical reflections on decolonial perspectives because they don't allow this complex transfer of history. I mean they're very, quite literally, they're very black and white, whereas we need to understand that even those colonial patterns, I mean they're complex and the results of that are complex as well, as well as indigenous practices. What is the trauma for Europe is different and is about historical past, is different from, say, Indonesia where the colonial system is, to an extent, still there, there are still residues of the colonial system. I mean colonialism has basically created a rift in indigenous knowledge as well so we have to recognize that.

LD: Absolutely. And in terms of iPOV, do you think that Lisa sort of adequately keeps away from that type of universalizing and essentializing idea? Like obviously in that one piece, it is quite long now, 64 minutes, and she does show these multiple cultures but they are kind of, you know, in their own vignettes, they are kind of their own thing in a way, even within this larger context. But do you think that even though obviously she's working off of what the Dufour wallpaper showed, which was supposedly, you know, the whole Pacific, but do you think that she resists that essentializing and universalizing adequately?

TB: I'm not entirely sure. I think she wants to, in essence, but she must also have realized how difficult it is. I mean every, any artist would have that but especially an artist with her, I mean her deep knowledge of Maori culture. And knowing that region as well, it's very complex for anyone of Maori descent to reflect on Aboriginal culture and Aboriginal history because of the history of exchange but also the contemporary modes of exchange between those cultures and



the way that its sometimes even utilized in the case of Western Sydney which was, is a very difficult sort of history as well, where actually contemporaneity is that, in the case of Western Sydney, where there's multiple migrant communities, there's two Aboriginal cultures sharing that land, Maori culture, could also mean that that is a Pacific culture in contact with an Aboriginal culture and it could be perceived as a joint indigenous exchange, but, I mean, these cultures were also distinct from each other. So, you know, it's not that if you have knowledge of Maori culture that you inherently have knowledge of Aboriginal culture or of, say, native Amerindian culture in the Americas, it would be equally difficult for Lisa to have to create that perspective than it is for anyone else. So yeah, sometimes. I'm also interested in the fact that, how that work got so extended in this way. I mean it's obviously became a project, a very large project, and perhaps it also became a project that was very much commissioned as well for the museum in Auckland.

LD: In terms of like you're saying these types of challenges in representing multiple cultures and then obviously within that one piece, do you think that rather than, you know, for example like a painting or something that is more static, do you think that the multi-vocality of film as a medium sort of lends itself to better address those types of issues? Because obviously when Lisa was making this, she talks a lot about the collaborations that were sort of not just, you know, useful because film obviously is a large-scale production but were essential in terms of what was being depicted? And that's from everything from the visual, from the costume, all the way to the soundscape. So I'm just wondering if rather than something like if she had decided herself to, you know, repaint the Dufour wallpaper, does that multi-vocality of a film sort of make it more possible even if maybe it wasn't successful at some points or even in general? Does that present a better possibility?

TB: I would like to say yes but there's one challenge also with this film and that is that the, I'm not entirely sure, but you've unpacked this film more carefully than I have and read about this kind of, you know, this kind of return motion that is in there as well, but ultimately the way that I experience it is that there's a linearity of time and the linearity of time that it represents, that linearity is still of course European-defined. So long as filmmakers choose the linearity of time in developing the film, so have this trajectory from point A to B and essentially this storyline it doesn't yet, as a medium, transcend this idea of multiple layerings of history and of perspective.

LD: So even though that there is that loop, the sort of fact that Cook keeps getting killed again and again, the fact that, you know, the ships arrive again and again, the flag is raised and again, you still see that as a linearity because it is this historical event? Like the sort of arrival of Cook it's like in life, how we talk about it, and it was the two hundred fifty year anniversary last year, so it's like even if it is recurring you still see that as like a linear like sequence of events in a way?

TB: In a way, yes. So I mean in the, in that regard it is of course a reflection on the history of the settlers, so the Cook history is represented there. It would of course be very interesting to see what kind of film or what kind of work it would be if it completely took another perspective, if it took the perspective of the Indigenous people themselves.

LD: Wait, so if Cook and the Europeans were not represented at all?

TB: Yeah, or indeed as that idea of Gerardo Mosquera says, is that maybe with this film we see, we still see the Indigenous cultures holding the camera but we don't see their footage. I mean, what is their experience of this event? We don't see that, we still see a representation that is made from the outside, in this case the outside is the, Captain Cook, is the one who made the wall tapestry's perspective and perhaps that is deliberate as well.

LD: I think that in terms of what I've read about Lisa and talking about, obviously she was starting off with that initial inspiration of the Dufour wallpaper, so in a way I guess there's no, unless she'd created, you know, just a completely separate film that had nothing to do with that I think there, in a way, there is sort of not a possibility of divorcing entirely from that. So obviously the painted background of iPOVi, that's very different than if she had gone to New Zealand, Western Canada, Australia, and shot, you know, in the landscape or something, or in communities from where the actors were from, for example. But obviously in terms of the work as it exists within the museum and how it's been displayed, I've been reading quite recently a bit about Maori scholarship that's talking a lot about 'virtual taonga' and this idea that obviously traditional treasured objects have to be much older and they are sort of grounded in this tangibility, but I'm just wondering in terms of this burgeoning scholarship from some Maori scholars like Diedre Brown talking about 'virtual taonga', do you think that it's possible for film or other works of contemporary digital art to ever have this type of cultural significance? I know that before you had repeatedly said this idea of artists sort of 'creating new culture' and I'm just wondering is that something that fits into this idea that some of these scholars are talking about?

TB: Well maybe. Important then is to take that earlier work with the carving. So the inspiration that came from the carvings, from the Te Papa, and actually allowed Lisa to carve in video as she made that statement somewhere. So that's when she was really carving in video, and that was in the extended series too, that she was also creating images of her ancestors, of Maori ancestors who otherwise had no actual physical being, they were more part of a memory, of a reflection of history, of an oral history as well, and she created images out of them. So perhaps more those earlier works than actually iPOV itself.

LD: In general when you've come across sort of other Indigenous artists or artists from any background really, is there something about the digital that is able to sort of become heritage or become culture in that way? Because like I said, you had mentioned that these artists are in a way creating sort of 'new culture' and I'm just wondering what that idea kind of means to you in general and how you think that it might mean to the artists making these works?

TB: Yeah, for me personally I think it would only work if, and this comes back to how do we perceive certain media works – and vis a vis others, could be photography, could be video, could even be new forms of painting – is in terms of their remediation. So I've written about that in my work on performance art, is that the performance remediation following a book by Bolter and Grusin on media published by MIT press, exact title not out of the top of my head, but Bolter and Grusin, and they wrote on remediation – it could be called remediation actually – that remediation is not so much the refashioning of old mediums into new but is actually the kind of reengagement of an entire extension of media practices into digital media. And I've said the same about performance, so if the role of the body, if the role of culture, if that intangible – in heritage terms – if that intangible aspect, that performative aspect, the liveness of it, if that is translated

into the actual medium of a video then it could have that role. But it is of course quite complex, but we know that some video artists, early video artists have that role model so it's completely – actually an interesting point to write about then, I'm suddenly thinking. But it would, from that perspective it would be completely different to research Nam June Paik's relationship to video and to the video recorder as a medium also, with his shamanistic perspective, and say Bruce Nauman. So in a sense, all that Bruce Nauman does is sort of representation which is not much different from a Renaissance painting, whereas Nam June Paik, even in the installations that he makes, he creates an environment, he creates a life experience, a complex layered experience in terms of the video medium, I would argue.

LD: That's really interesting and you've given me quite a bit to think about in terms of the significance of the medium in general, I think it's absolutely fascinating.

TB: Yeah, I mean and indeed what kind of cultural background somebody has, so it would be interesting to compare Nam June Paik with Bruce Nauman in terms of their perspective of that medium just as it's different to find a performance artist creating performance art in Indonesia from artists in Europe because of a cultural, religious different type of experience.

LD: I think it is very interesting and that was sort of, after I'd seen iPOV for the first time I had sort of reflected back on Edward S. Curtis' famous native portraits from the States, but also he did some photographs in Canada as well. And one of the things that I was interested in, not so much in Curtis himself, more so Lisa's work, but I'd remembered reading that while he was working in the States some of the Indigenous groups that he had worked with had given him the name 'Shadow Catcher' and I thought that that was really interesting because in a way, like you talked about the photograph from Brazil, of like you see the person holding the camera but you don't know what's in the camera so it's, we don't really know their perspective but yet they gave him this name 'Shadow Catcher' and sort of within that there's so much to unpack. And I'm actually using that in the title of my dissertation just because of that idea that there is this sort of, this gaze that's looking back but then when you have someone like Lisa that's actually, you know, trying to unpack that from her own background and then collaborating with different artists – so it's definitely an interesting idea that type of comparison.

TB: Yeah and interesting as well is, I mean the time in which and the context in which a lot of these works and this generation of artists have come about as well which is almost simultaneously with the time that I started my curatorial practice, or I mentioned Gerardo Mosquera, others as well, Rustom Bharucha. Intercultural aspects, they were very much discussed in the 90s and especially in the late 90s, so the idea not so much of a multicultural perspective which is this kind of overarching, but also intercultural which is these complex interchanges. And one of the context that comes about with that perspective as well in Australia and New Zealand, apart from the regional artists exchanges from the 1980s into the 1990s, the fact that Australia in particular and Australia-New Zealand in relationship to that, that artists like Lisa gained intercultural perspectives not only in the migrant communities in New Zealand and in Australia but also in exchanges within Asia-Pacific. The other aspect of it, almost crucial I think, is that Australia in 1992 and New Zealand as well, is the bicentennial celebrations of the discovery of the Americas. That had a big impact on a lot of the artists as well as critical thinkers also because artists like Coco Fusco were doing very critical performance works and started to

reflect on that bicentenary as something that was transhistorical and transcultural. And Lisa and Yuki Kihara, they are a generation of artists that would have seen, being taught perhaps, of the artists that started to critique during the bicentennial and started to critique in that region of Australia as well. I think Coco Fusco did a performance at the Australian Museum.

LD: It's very interesting that, I mean I obviously am working with heritage now in my Master's but in undergrad, I have a degree in archaeology, so it's so interesting that even though that's quite different and that's obviously very material, to go into heritage now it's so interesting that everything is still so much about context. I mean in archaeology, yes, the objects are very nice but it's obviously the context which is where we garner basically almost every piece of information and it seems that in art and in heritage that's the same thing as well, like that there are these beautiful artworks that are produced but to truly get at them and really understand them it's all of this context and it's so much behind that. That's why it's interesting to see things like, you know, rowing up the river in Amsterdam, that that's something, that that's another piece of context and something that's around this work which is really interesting.

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Lisa Reihana – 10/03/2018 (Royal Academy of Arts, London, UK)

Interviewed by Tim Marlow in 'Artists of Oceania: Lisa Reihana in conversation'

TM: In Venice at the Biennale last year, when Lisa's pavilion opened, *Emissaries* was the title, she was the artist who represented New Zealand at the Biennale. I said that her film, *iPOVi* would be a climactic moment in the climactic show at the end of the Royal Academy's 250th year of celebration. So no pressure on Lisa. And it turns out that I was prophetic and that she delivered and that the film piece in *Oceania* show is stupendous. If you want the stats: 23 metres, over a trillion pixels, and it's now just over 61 minutes of digital film. But that's just a factual description, but Lisa is much more than just the author of that stupendous work which incidentally began its public life in 2015 at Auckland, it's been shown in Venice at the Biennale, it's been shown in a different format, which you may see a little of it later on tonight, at Campbelltown Sydney, and of course it's now at the Royal Academy and it will end the journey, or it will make the next stage of the journey in Quai Branly, in Paris in the new year. But Lisa has been described as perhaps the most important or influential of all time-based artists currently working in New Zealand by no less a luminary than Rhana Devenport who's the outgoing director of the Auckland Art Gallery, and she's worked across a whole range of different media, of course film and video, but performance, sculpture, photography, costume design, some of which we're going to see this evening. She's first showed in Britain most prominently in a kind of landmark exhibition – landmark exhibitions often get retrospectively called landmark, unlike *Oceania* that we knew from the beginning – that in Cambridge, which is *Pasifika Styles* in 2006. And Nick Thomas the co-curator of our show was the curator on that one as well and in his museum, 2008 Liverpool Biennale, but now here at the Royal Academy in *Oceania*. She's got numerous honours, she's not a royal academician because she's from New Zealand, but we all live in hope about honorary status, but she was given, in 2014, an arts laureate from New

Zealand Arts Foundation. We will converse as we go through your career up to POV and beyond. Lisa –

LR: [Speaks in Maori] I'd like to thank the Royal Academy for inviting myself and all the contemporary artists and all the makers here in the show of *Oceania*, many of whom we do not know who they were. It's a great honour to be here and I was just thinking that right now it's turning the 4th of October in New Zealand, that's my father's birthday, so I just want to send a shout-out to my dad – [speaks in Maori], thinking of you. And thank you all for coming and I hope to just share a few insights. I thought iPOV has been receiving a lot of interest and some people might think I just popped up yesterday, but clearly I'm a bit older than that and I've been a very committed media artist for the past 30 or so years. So if you indulge me, I thought I would just show some images and we can chat as we go along and just try and unpack some of the things that I've been interested in over the years. So I come from, my father's Maori, he's from the far north of the North Island, so I'm of Ngapuhi descent and my mother is English, her mum was from Middlesex London and my grandfather is from Blaenavon, Wales. So it's a real treat for me to be on this side of the world sharing some of the things that have really inspired me as an artist. I'm often seen as an Indigenous artist, which I'm very happy to be, but I've always said, if you're going to pigeonhole me, give me lots of pigeonholes because I think there's so many different things that people are, much more interesting than just black and white, all those shades of grey kind of usher in things that are really important for, politically for us today as people.

TM: You were born and brought up in Auckland and I know you've travelled and you've worked elsewhere and you live in Auckland now, does that feel home? I mean identity maybe a disparate thing but Auckland is where you are at home?

LR: Yes, I call myself a native two times. One year I started a journal and gave myself lots of nicknames and whenever people called me things I made this big list. I say 'native two times' – my father came down to Auckland because after the war years New Zealand economically was going, undertaking a huge change and a huge shift so he left his home where he was born and came to Auckland to make money to send home for his family. As a Maori family a lot of them were very large, from a tribal perspective you would make as many children as you possibly can to make your tribe strong, so he comes from the family of 17 which is so unusual these days to have big families.

TM: It reminds me of Lucy and Freud actually, to put it into a British context.

LR: I think the only other people I've met that have such big families are usually Irish, I think there's something in that.

TM: You said it. Only a Welsh Maori could say that, I possibly couldn't comment.

LR: But that's quite lovely when you have lots of people and I think that's kind of a bit mad and you can almost not even remember everybody's name sometimes. My dad would look at me and say "[lists names] Lisa". You know there's just so much going on that you're sort of part of this thing but it's this bigger community that sits around you, so yeah Auckland's always been home and I've always felt like Aotearoa New Zealand is the centre of my universe. As I was growing

up there, there were a lot of people who couldn't wait to have their big, what we call it, a big OE, their 'overseas experience', because it was a bit of a backwater in some ways. But on the other side of it, I always thought that New Zealand is a place that's rising up out of the Pacific Ocean, that we're about to get bigger. And the other thing that I now have come to understand as I've got older is that we are the teenagers of the world, we are the last landmass to be populated by people, we were the last to be so-called 'discovered', and New Zealand or Aotearoa sits right next door to Australia which I see as one of the oldest and most ancient cultures. So to me, it's like the snake swallowing its tail, they have this kind of mythological history of the Rainbow Serpent and I think that within the Maori philosophy you can learn from your elders, there's the [speaks Maori] – 'oldest, eldest teach youth and youth teach the elders', and I think that that's something that we can model for the world.

TM: We could learn from that at the Royal Academy.

LR: I'll come. I'm happy to be here. Okay, so what I thought I'd do is just show that, I've had a very busy year this year post-Venice. One of the nicest things that's happened for me is I had my first survey show, so it's 30 years of video practice and there's so much here that you're looking at. It's called 'Cinemania' and I love that word. It was one of my students when I was teaching – I've taught for 25 years, teaching media sound practice to tertiary students – and in his essay he wrote 'cinematic' because he didn't know about the cinema, and I just thought it was such a marvelous term.

TM: Something that Andre Breton could have come up with actually, it's great.

LR: We had a big debate whether to call the show 'Cinematic' or 'Cinemania', but one of my nicknames is 'Reihana' – my company is called 'Reihanamations' because I have an animation background. So I thought 'mania' was quite good and sometimes being an artist, it describes what it feels like and that feeling certainly hasn't shifted, in fact it's got more and more as my career's grown, that's definitely maniacal.

TM: You mentioned education or teaching at art school and we're really conscious of the fact there's an art school here, we've made it much more obvious and much more prevalent, I mean, I know it's here but visitors will go through it. And your arts education, you were at Elam back in the day and then when you were mature, reaching mature, or middle years, you know, were approaching 50, you did a master's. So there's quite a big gap between your, the two parts of your formal education. You were teaching in the meantime and you're teaching now, that is quite interesting. So teaching and learning and being a student seems to have punctuated your career not just starting off at the beginning and then you were launched as an artist.

LR: Yeah and that's, it's a lifetime journey. I felt when I did my, I went through art school, it's called Elam School of Fine Arts, and it was in 1983 so really a long time ago now. I graduated in 1987 and some people thought that you roll into masters but I thought, I think actually, you want to roll in experience I didn't want to just go from, be stuck in this kind of education mould endlessly. I felt like it was more important for me to go and practice and learn some things and trial them because, you know, art is just a proposition and one of the things that you learn by making and showing is seeing how people read and understand things like how it actually



operates in the real world. And what happened is I was already in this process of working towards making iPOV and when I was working at another tertiary Institute called Unitec, one of my colleagues asked me to do a Master's because he said he felt like it would inspire the students and lift the quality of that program. So I agreed to do that because I thought it would be really nice to know what it feels like to be a student as well because it's hard as a student, I think as students they always, some of them find writing really difficult. So for them to see me going through that process was really useful for them and it was really interesting teaching students to be political and not putting up with some of the things that were happening and explaining to them how you can go about creating and having a voice, you don't have to accept what's on offer. And I think that comes from knowing and meeting and seeing our Maori history of activists. Maori have always been quite strong in the forthright way that they might talk through issues, I think that's one of the most beautiful philosophies that we have in our own culture is the idea that when you're inside the meeting house, which is like the body of an ancestor, that's the space where everybody has the right to speak, young and old, men and women, and you're all standing on the same level which is very different to the situation where we're [LR and TM] are down here [on the stage in front of the audience]. That's a really nice thing, that everybody has the right to speak and I think activists are really important too because, while for some people it might seem like a mad idea, you start pushing around where people's thinking is and what becomes the middle shifts with that. So that opportunity to work alongside the students as a student was, I saw how hard it was to be a student which was really good.

TM: Well let's look at how you found your artistic voice or developed your artistic language because I know you've got some earlier work in the retrospective to show.

LR: So 'Cinemanía', this is, we're just standing in the entrance to the room and one of the things that's really great as a video artist and what a lot of people don't understand is often times when I'm working on projects, they sit inside the computer and you're only looking at one screen at a time. And I started making work while I was at Elam and I found I was reading about 'the Black Audio Collective', I was reading about Bill Viola, I was reading about all these amazing video artists overseas but all I was seeing is small images reproduced in books and all I could imagine what was happening within these moving image, sound, and visual works was what I could glean from the writing. So I think that helped me create a very good sense of imagination which I've used in my practice and as a moving image artist, you really have to have a good sense of what it is that you're trying to create so that you can bring people along in your journey. But also for me just standing here, when I look at this image here, what you're looking at over there, it was the first time that I could like spin around and see really a lot of work all in one sweep of a gaze and I would never ever have that opportunity at home. Even, we've been working on iPOV, just tweaking it up and making it as beautiful and perfect as I want it to be, we've been working all year and I didn't see it until we came in here, into the Royal Academy, because I don't have five projectors, I don't have a really big wall, and I'm only ever working on very small parts at a time. So for the first time I felt the sense of achievement because I could see work of [indiscernible]. I was working with [artist name], a very famous Maori songstress, I could look through and see iPOV, some portraits, and right, just on the right hand side of this image is a work called 'Native Portraits' and I made this for the opening of Te Papa Tongarewa, which is a museum in Wellington, the National Museum, and it was after a building program. And I wanted to share some thoughts on this particular work because it was an 11-channel video work and what I did is

I was researching their photographic archives and looking at the ways that Maori had been recorded at the turn of the 19th century, because these were the artifacts and the ways that people were understanding how we looked, how we acted, there was also ideas about the camera stealing your soul, all these kind of things were circulating. Also, the sort of shift I'm really interested in, costume and fashion and what people wear and what that means. When I was going through art school, my [indiscernible] said to me, "Oh, you wear like nail polish and sculptors shouldn't wear nail polish", and I said, "No, no, no, Maori Chiefs, they wear the best garments that you have ever imagined, they might take two years to make and they'll have their hair up in a very particular way and it talks there's information that sits behind all of that, there's a whole lot of coding that's about who you are, it tells a story before you've even spoken to a person. So that kind of costuming is very interesting to me and that's something that's followed me throughout my career and one of the reasons that I really like working with film and video. So what I thought I would do is talk about these videos, it was part of this 11-channel work, there was work with laserdisc technology which we had made in America at the time, I mean there was, it was just a whole new kind of language. But on the right hand side of the screen, I worked with a very, very old 18 inch camera and I sort of looked at images that came from the 'carte de visite' and postcard technology and just sort of genre styles, recreating them, and I took a series of images and reimagined the moments before or after the image is taken so that I could sort of start to look at the politics of what's going on, why images were recorded. Sometimes I think I went in thinking the Burton brothers were constantly just taking images willy-nilly of Maori people, but then realized that Maori were actively engaged in commissioning their own portraits for their own ends. So it's sort of opening up that field of view, really starts to play into some of the ideas that we see in iPOV.

TM: So who owns your identity? It's an interesting idea isn't it? Because there's that theory, well it's an obvious statement, that other people own your identity to a certain extent because they see you, you don't see yourself, but you do see yourself in the mirror. And although it's completely tangential to Fiona Pardington's photographs of life casts in the exhibition, but it does focus on the face, it's an interesting connectedness. But yours is more about codes of representation and self-presentation here rather than the essence of a person which is what a portrait purports to be.

LR: Well it sort of picks up on that as well because in traditional times Maori practiced preserving heads and when revered people passed away they would smoke them which I've had described to me by a woman who used to do that, a very elderly woman, when I was young. And the idea of that was that each year after a person has died you would bring them out and remember them, so it's a sense of remembrance. But that became impossible post-colonization and that's where photography came in and shifted and took over that process. So many of the commissioning of these photographs were for that same reason. What I'll do is I'll play 'Waltz', it's one of these nine short dramas, and I think it's about six or seven minutes long, so we can relocate ourselves so you can see that too.

[Plays video]

TM: [cut off] The photograph and the rest is a trigger for your imagination, completely from your imagination, or are there accounts or stories that actually fed into that narrative?



LR: So [name] is an old woman, I found a photograph of her when she was in her very elderly years and the only description that said was, it was that she danced with Governor Hobson at the signing of the Treaty of Waitangi. So for me, that's quite a quiet piece because there's multiple other things that were happening within this space, but for us, the Treaty of Waitangi is the start of everything and the Treaty of Waitangi was signed in the far north of New Zealand and the government has been making reparations with all the tribes and we are still the last one to come to our final payout of whatever that will be. And I think that's because it was the first place that people came into, all the boats landed in the far north. And so I just thought it was really important to have the Treaty of Waitangi in there, just a quiet sort of reference to it. I just imagined her dancing with him and I just thought it was really interesting to sort of talk about that history in a way that's not kind of pointing fingers but still is a political, putting it in people's minds about where we come from and why it's still as important.

TM: I was going to use the phrase 'micro-memory' but that's not right, but I like the way that you're dealing with bigger historical issues through individual lives lived and lost or even if they're reimagined or recreated it seems it's a very human way in.

LR: Yeah and I love the sort of, the stain of the dirt that's left on this kind of carpet, but, you know, what's in a name? And this kind of very uncomfortable beginning to that. How would that have been when this man photographed her? There was a lot of, at that early time in the 19th century, so many people were dying through flus and smallpox, there was many, many pathogens that were traveling through the country, so there really was this idea that Maori were a dying race. And so there was this big rush by Lindauer, [photographer name], and photographers to record, because Maori people, but they really wanted to sort of shift it and use that as a political action and another type of remembering.

TM: Let's move on because there's much to unpack, you've got other works –

LR: The other thing was after working with Rachel House, she's an amazing, I had to talk her into it because when I showed her the image of the woman that she was replicating she was much older and I said, "No, but you can carry this". And I got to work with her again because she became the dramaturg for all of the iPOV vignettes that we worked on. So it was about kind of carrying on these histories and relationships together. And this was also in the show, we had this kind of crazy room, this was our 'mania' room. And sorry about the quality of that video, by the way, it's actually 4:3, it really dates back a long time and it was made for iPhone, but I thought it was still useful to include it in this presentation because I think it kind of really talks about representation and the ways I'm unpacking media as a media artist, to think through the politics of where I come from, image making and image taking. And this image here is inspired by the black and white minstrel show.

TM: Well you apologized for the quality of the video, I apologize for the quality of British television in the 1970s then.

LR: But we grew up on it in New Zealand. I mean New Zealand was very, very English. This was the homeland until there was a sort of moment in time and then that kind of shifted and we started to look towards America and that's when Britain sort of did sever its ties and really didn't

want to know about New Zealand so much anymore. But I remember watching the black and white minstrel show and finding it like this crazy format. And in this particular scene here, I made a film called 'Wog Features', so I was looking at the history of wogs and golliwogs and what they represent and using them to kind of do children's programming and sort of playing with gender stereotyping. But also, these two these two figures, which is myself and my girlfriend with her blonde hair and my black, we start kissing each other and the black and white minstrel makeup just ends up being this smooshy grey. So it's kind of, it's not didactic, it becomes this kind of grey image. And the other component of my, I put myself through art school by working for animation firms and it was at that time that I was looking at photography or series of still images magically moving. And so I loved this idea of working with animation. I worked with some older, you know, it was this kind of Disney style hand-painted material, but I worked with some really fantastic older gentlemen. This has really passed and become a digital medium and the digital format now, but I love that thing of creating movement frame by frame using 16 millimeter cameras, rotoscoping things and bringing them to life. Later on I decided that I wanted to make a series of puppets and I made this work down in Christchurch, I was doing a residency and I got invited to propose a project for three months and as I'm wont to do I found out that the flat that the residency was in was only there for three months but no one was in there for the other nine months, so I said, "Can I stay so that I could have a whole year to make a film?" Because when you're making something frame by frame it takes a long time, but really the process was asking permission from the local people to be able to tell their story. You can't just go marching into somebody else's land, take their stories, and kind of present them yourself. So I spent three months just waiting for permission to present this story, and this is [Maori name] and [Maori name], her chief, her Father. And it's just another side of my practice that I would really like to get back to at some point in time. But I think that kind of learning and being outside your own territories was a very, very useful process.

TM: Animation has many associations, one of which is playfulness, another level is caricature, it's clearly not that, but how were people whose stories you were telling about them, how did they feel about the medium? Did you have to persuade them that it wasn't trivializing, that there's such a thing as serious play or playfulness, or satire?

LR: One of the things I love about animation as a medium is that it appeals to the child in all of us and I learned from animation that you can have children and parents sitting alongside each other and enjoying something at the same time. And they might be understanding different levels of information from that material but that is actually, it is magical I think, that's the beauty of it. And it's something that works in iPOV as well, kids absolutely love it, parents are surprised, I've had no end of emails saying, "I can't believe that my child would sit there and stay with a work for a long period of time." But I think they love the magic in it and they love looking at people. But what it does, it's like a sleight of hand, you can be really political and you can, while you're sort of telling a funny joke, but you can still be playing with satire as well and I think that's a really great thing that I've taken from my animation practice.

TM: Absolutely and you're right about children, and in fact, we always feel that children should be protected from, let's say the brutality that happens in parts of iPOV. And yet you see the kind of action movies and the films that children watch and also you think about children's imaginations which – I don't know about yours, but mine was pretty dark – and I don't need to

protect my child from his own dark imagination. But also the playfulness and the fun and the escape as well, its important.

LR: I think it's good to introduce those things, kids love being scared, they'll go like this [covers eyes]. And I actually got, a few people asked, questioned me about this work because there is a death in it and it is a tribal story. And one of the things that I did was, when I first finished it, I pitched it for a short film festival in the documentary section and they wouldn't let me put it into the documentary section. I said, "But this is tribal history." It ended up being in a different, like an experimental section, but I also wanted to challenge people to think about, well, if I'm telling a story with animation but it's tribal history, it's a documentary, there's a document of time and I have the, I have gone to the local people and they've given me the right to tell the story. So it's kind of an interesting thing.

TM: That's funny because that's exactly what I wanted to ask you. You've triggered, about who owns their own histories, who owns their own identities. Because, you know, there's a lot of contention in the art world. I mean, you know your compatriot Luke Willis Thompson has had a lot of issues over his exploration of a particular African American narrative. The other side of the coin, one of our journalists which I just thought was lazy and missing the point rather than being offensive, but people couldn't see the wonderful sculptures of Hawaiian gods which are made out of feathers and dog teeth without saying something like 'Sesame Street'. You think well, yeah, but you need to go beyond your superficial reference because this clearly isn't that so why don't you push through, but that's maybe a different thing. But I could have understood people getting a bit more irate about that, but where do you stand, I'm sorry to put you on the spot, I mean I'm clearly an absolutist, but where do you stand on Maori histories and the right of people to explore or tell those?

LR: Oh, it's really, it's a totally contested place to work from so that's very difficult and as a Maori woman it's actually really hard for me to tell Maori stories in some ways because the local people will set a higher standard from you than they might from others, people from other backgrounds. So you have to be really, super careful and that's where that notion of talking to as many people as you possibly can is really important because once you're questioned on it at least, you know, I'll say, "I've spoken to this person". It's not the whole tribe but I would not go about telling other people's stories without having some kind of permissions because it's actually really dangerous to do that as well, it's a danger to yourself and to your family and that's old, maybe in olden days, you couldn't do that.

TM: When you say danger, do you mean emotional, intellectual, physical –

LR: All of that, yeah. There's this idea of [Maori term], that you can kind of, I don't know what the word is in English, what would [maori term] be? It's like 'revenge', it's like if you've done something, you cross somebody, something might come back to you, you might get sick or somebody in your family might get sick. And they are true, you know, I know that these things happen. In fact, when I made this film, some really – it's almost like 'the X-Files', if I told those stories people would think I was making them up – but there is, this is a story of death and revenge and it's about a very contested place. And some quite terrible things happened to some children that I knew of their tribe and from my family. So you have to really be very careful in

the way that you use this material. And I don't know what it feels like for you having these incredible representations of [Maori term] gods and chiefs and people in Royal Academy, but I know from 'Te Maori', I liken the show to 'Te Maori' exhibition which was a really big show that traveled to The Met and was just purely Maori work. But there's a book called 'From the Light', but, you know, overnight some of those images would shift and be looking at each other like they'd been talking to each other overnight. There's real power in those works, in that room, so these are things that are very real to us and if you transgress the line you have to be prepared for what might come back. And, you know, in relation to Luke, he has been working with notions of death for a long time. It's not, he's not just trying to be outrageous and trying to, you know, it's a really true investigation which comes from his own family background, so there's a depth there that, although people are new to his work, there are series of works. And, yes, they could be seen in a particular light, but he has to walk that line for himself too.

TM: Of course. It's a very thoughtful answer and is the most elegantly veiled threat I've ever received as well, if I transgress the line. You ask it rhetorically about how we feel about a lot of those objects and artifacts and works and the answer is: mystified, overwhelmed, respectful, and curious. But I think one of the things about contemporary art, and certainly your art, is that it deals with those issues but I don't feel, maybe I should, I've been asked to give a talk about the show, in particular about you, somewhere in the next month and you're putting an aspect of yourself in your work out into the public domain but in some ways it's part of your story that is made public and it becomes something therefore that, if not transcends your story, becomes something removed from yourself. How much of yourself, it's a very broad question, how much of your own story are you uneasy about revealing in your art or is that never a consideration? I mean, I don't see you as an expressionist but I just wonder where the self sits broadly across the practice?

LR: Well I think for me, because my father left has tribal homelands, one of the things that art has given me the permission to do is to learn about the histories that were lost or what I couldn't find. And in New Zealand, te reo or our indigenous language, has only, you know, it's almost been lost over a number of years and it certainly wasn't being taught at school when I went through primary, high school – I don't know what that relates to in your systems here. But also, when I was very young I remember hearing great Maori artists speak and sometimes when you hear fantastic people speak you actually know what they're saying even if you don't know the language, you know? They're just so, they kind of give an energy and a feeling and they kind of transmit, yes, knowledge in a different manner –

TM: You also know when hateful people speak. I mean this is not trivializing it but I've seen the footage of Hitler speaking and this is a kind of controlled barking, rabid –

LR: And you can feel it and you know what's going on without being a German speaker, so to speak. So I thought for me, I've loved being a filmmaker because a lot of my work is quite experimental. I mean, that costume drama 'Waltz' was very atypical, I've never done anything like that before. But I did see the power of telling really simple, one or two simple ideas, and conveying something. And with all the other works that sat around it I could create a much bigger picture and that's, I see that as the precursor to iPOV because in a way, there's 70 vignettes, they're all little stories and there's multiple little things, reasons that I've chosen to

make them, but collectively they start to paint a much broader picture and I think it's that broad picture and that not pointing fingers at people that allows, people just sort of take in as much as they can. And when, I think you were almost going to go on to say, you know, like that, if you know something in it can hurt you, you're much more aware of it, but for some people, if you don't know about it I think that's a great place to be because you don't want that historical layer to necessarily stop people from engaging at a different level because they do work on all these multiple levels.

TM: Well that's interesting because your practice and the way you've built work. iPOV in particular is so multi-layered, I mean, you're talking about the vignettes, the precursors, and we may even get onto what's happened subsequently, but if the process is so multi-layered then I hope by experience, by definition, our experience of it is multi-layered, it's universal, and it's specific, and it speaks to people in very different ways but it has a kind of emotional and intellectual arc. And it's always said, by me reductively, it begins with a fragment of wallpaper, but that's a formal trigger or isn't it? Or a content trigger? But it's everything that feeds into it over the last 30 years.

LR: Yeah that's, well this image I have on screen here is called [name of work in maori] 'House of Death' and I made, this is a two channel video work that I made while I was making iPOV. And in the *Oceania* show there's this incredible costume that's called 'the Tahitian Chief Mourner's costume'. And it took me a couple of years to be able to make it because I didn't, I've never seen one. And I was researching from New Zealand and eventually myself and a couple of costume designers, there was Steven Ball and Bob Beck, between us we kind of created what looks very similar to the one that's upstairs. We made this costume and I wanted to create that costume so I could see what it looked like on a body as opposed to reading an account of this crazy killing spree that Joseph Banks went out on with the Chief Mourner. So what happened is, Joseph Banks, when they were in Tahiti, a very highborn chief passed away and while there's no chief leading a village, the Chief Mourner costume comes out and they go out on the killing spree in the morning and in the evening and they black up, and this costume is like masking up and it gives you the permission –

TM: But kill who? Randomly people?

LR: Whoever is around. And in those, you know, and if you take yourself back a couple of hundred years when you think of a villager in Tahiti, ceaseless caution, they'd only ever see it come out once, some people never saw it. Just to see that thing would strike them full of fear so I wanted to see what that physically looked like. And when I made the costume and I had the actor in it, he actually stands seven foot tall, and what I discovered by, not filming it in the green screen for iPOV, but by taking it out into a primordial landscape in Kerikeri, which is outside of Auckland, seeing sunlight flash off the mask and there was this idea that the flash of light would strike fear and kind of kill that person. So because these practices stop straight after Captain Cook, we don't know what they kind of feel like and you don't know how a costume moves until you put somebody in it. And you still don't see it move because it's on a mannequin [pointing upstairs] and, you know, still it's static, but to see somebody actually try and physically move with that thing on is quite different. So this work was really looking at some indigenous death mourning practices from Maori, Aboriginal Australia, and Pacific people. But on the left-hand

side of the screen, I worked with another friend of mine who's a performance artist, Rosanna Raymond, and I looked at where do woman sit in the midst of these things and what is woman's power and what's our role around those kind of death practices? So for me, again, that's just being an artist has given me the permission to kind of look in at these things. And I'm not always looking at historic pieces, I've just chosen a range, a small range of things here, a lot of my work is quite experimental, quite different to what you're seeing in the 'Oceanic' show. So I should move on because I don't know what the time is.

TM: One of the things that I think Nick, Pete, and Adrian have done in this exhibition is not ossify or kill objects, they've kind of, they've animated them, they've brought them to life in certain ways. But it's really interesting here your excavation or archaeology of say, the chief mourners costume, where respect for objects and museological practices means we can't do that, but you can replicate and do it. And that's why I think your work specifically and contemporary art in general, the way it's been incorporated into the exhibition, I think it plays very interesting roles and one of them is physically bringing things to life.

LR: Yeah so this is, we had a beautiful curved screen for iPOV at Campbelltown. And we did that because they didn't have a room big enough to show the entire length of the work as it was in Venice, and so we curved it round and it's really nice because you could go like that [moves head from side to side] like I'm doing here, you can sort of span the room.

TM: There was a conversation at the beginning because of where we wanted it to be as to whether or not we'd do it more in the round. And in Venice, as you say, it was straight, it was a frieze, it was in a 14<sup>th</sup>, 15<sup>th</sup> century stone naval building at the Venice biennale, here in Campbelltown it's in the round, now it's at the Royal Academy with all that colonial/post-colonial baggage. You showed a member of the royal family it, it's going to Paris. How is it, not the way it's evolved formally and technically, we'll do that in a minute, but how is it for you seeing it in those shifting contexts?

LR: I love it. I mean, I love, someone asked me this the other day and I said, "It's like going to see the same show in different galleries, different things kind of take your attention or different things sing, and in different architecture and contexts." So this context, for the Campbelltown Art Center show, it was all my work and so for the audience they could move through a whole 30 years of work and see where this arrived. Whereas I think what's happening for, and I think it's very useful, this is how my reading of the Oceanic show is, people are seeing these incredibly beautiful taonga, artifacts, and then they're seeing something that's brought to life and can kind of understand or give a sense of how these artifacts have ended up in museums all around Europe. You know for me, because my father comes from the far north, a lot of our visual material, it's in Russia, it's in the UK, it's all over the world, and it's not up north. The, you know our marae meeting house, our meeting place for our tribal group has no carving on the walls, there's nothing there because so much of it disappeared and went offshore around the 19th century. So I think people can sort of see some of these encounters, understand the people who've created them, why they might end up in museums in the way that they have, and see some of the, you know, some of it's traded, some of it's stolen, so I think it's playing a really good role for *Oceania* and for me. I mean, it's being noticed which is really great, but I think for the show itself, the way that it functions is very useful.



TM: It's clear that identity and identities, they can mutate, and certainly in terms of context and where they're shown. And it's clear that one can be a Maori artist, a New Zealand artist, an Oceanic artist, an international artist. In Venice you were very much part of a kind of international art circus/jamboree; here, you're part of an Oceanic culture or representation of an Oceanic culture; when you were shown in Auckland, it was very much you, this is you, your retrospective. How much – I mean it's a very Western question, but how you're clearly very aware of it, but how consciously, because this is what Western museums always do, they want people to have dialogue with Western art practice of the last hundred fifty years, with modernism and post-modernism and so on – but how much was your practice as it emerged a conscious conversation with an exploration of modernism and how much was it pushing it to one side or repudiating it?

LR: Well I've never really been interested in modernism in that manner. And as I say, for me, it's given me the opportunity, I felt because as I was going through my education and high school years – just like the A and O levels I think they call it here – I couldn't get, it was really difficult to learn te reo, our language, and so what I wanted to do was translate the feelings that I had through visual images but also soundscapes because I think sound is so powerful, it's a feeling that most people are least aware of how much it really changes the way that you think and feel in a space. So for me it was more, it's always been an exploration of what my father lost, I think it's trying to unearth that. But also as a woman and coming from a very small – so my father's side is like, I call them 'the Reihana rabbits', there was just so many on the Maori side, there was just this huge family, whereas on my English and Welsh side, that's very, very small but it's all women. I had a great grandmother until I was 17, my grandmother passed away last year, she's from here in London, she was a hundred when she passed away. So my mother has a sister, so there's two women, so for me it's really trying to honour my father's culture and women and seeing where women sit. And it's been really interesting in this year of suffrage because New Zealand was the first place on earth to give women the right to vote and actually from a Maori perspective, woman always had the right to vote and when the Treaty of Waitangi was signed with the crown, the British crown, in fact there's only two women's signatures on that document but there were way more women who were actually very powerful and land owners in their own regard but those men never went and talked to the woman and asked them for their signatures. So, and I feel like I'm kind of, you know, we've got Jacinda Ardern, our unmarried Prime Minister, she's fabulous! She's a humanitarian, she's a great person. And as I said before at the beginning of the talk, I think there are some lovely things, as we are like the teenagers of the world, there are some great things that we can model and I think those are some things that we can model for it.

TM: Would you like to swap prime ministers?

LR: Oh that's right, you've got a woman prime minister too! Oh my goodness, it's such a pickle isn't it. It really is.

TM: Let's not go there. iPOV, there's literally historic fragments, this imagination that's boundless. There are colonial episodes, there's the narrative arc that I've talked about or mentioned, there's the quest to try and see the bigger picture, the firmament, the charting of

Venus. I mean, it has it all. Have you been surprised by anyone's response to the work in different places? Or is it by definition, you paint, I mean it's such a microcosmic a macrocosmic view but it's almost not going to be surprising that people will see things in all sorts of different ways –

LR: Sometimes I'm surprised that they don't realize it's Captain Cook being, when he dies on the beach in Hawaii. I mean it's a very dramatic moment, the soundtrack kind of builds up and there's screaming. And I really, it was great I came to London, to Angel's Costume House which is a very famous costume house, and I rented the kind of the classic Cook uniform and I just used it all throughout all the stories because I thought it just needs to be recognizable. But I don't think people realize what happened to Captain Cook on the beach that day. His death happened very, very quickly. There were thousands of people there and then he was dismembered into about 16 pieces and then those parts of his body were sent around to different Hawaiian Islands and his thigh and his hat was returned to the Resolution, to his crew members. And I really wanted to look at those moments too because I thought it was a really interesting idea that it was like, it was a sort of heroic and honorific act from a Pacific perspective, giving back the thighbone and the hat. Your head is a very sacred part of the body so of course his hat was very meaningful and it's returned to the crew members who are just like aghast because they just get some bits. And one of my favorite lines in iPOV is when they say, "Well where's the rest of him?!" The actor just sort of blurted it out, you know, because they were just kind of riffing. We had these kind of scenes and ideas I wanted to record and then they're kind of riffing in amidst that and I just think it's hilarious. But also that, you know, at the same time as we've been seen as savages in our country, terrible things were happening in Europe, cannibalism was in effect in various places and when you go to churches they often have reliquines. So I thought I'm trying to find these things that they invite people in to understand that honour, that you can see it as a horrific act but you can also see it as an honorific act and that there are multiple points of view going on at any one point in time.

TM: Which of course is the acronym or initialism to be exact, 'POV', 'Pursuit of Venus', but 'point of view'. Which is again, if we had a manifesto for your approach it would be a multiplicity of viewpoints even though it's driven by one perspective.

LR: I think that as well too. You're behind the camera and the camera's actually unseen so you kind of see how information is recorded, because it's always recorded from one person's point of view. I mean, I'm not a historian, I'm an artist. I was really inspired by 'Les Sauvages de la mer Pacifique'. I loved, you know, I call it 'Chinese whispers' – which is a terrible thing to say – but anyway, there's these, you know, beautiful recordings and renditions by artists who were there, you know, and I put the artists in there and I put these Western explorers in there as well. I wanted them to be implicit in this history but I wanted people to see how brave they were, you know, they didn't walk around with the Marines, they actually had to go and meet people, get permission to record their images sometimes, or negotiate those moments. So I wanted to show what kind of, you know, that that's kind of, you know, all those permutations of what it takes to have these images that survived. But then the wallpaper is done by the French and they are inspired by copies of illustrations, of illustrations, of illustrations, of illustrations, and then it was like a Chinese whispers. I was looking at these so-called Pacific people and they didn't look anything like what I know they look like, so I wanted to create this correction. But I also have



another funny story that I will share with you. When I was young, because my mum collected wallpapers – she was really into interior design, she didn't have a lot of money but she would buy beautiful things – and in my bedroom she had this crazy orange woodblock wallpaper and I used to stare at it until, and I wouldn't blink and I'd stare at it until all these images would levitate off the walls and then I'd move them round the room. So I've always been interested in, you know, like what your surroundings are and what a wallpaper, what it does.

TM: I'm going to do something terrible now because I didn't promise that I would throw you out to the floor and as you say, obviously in the meeting place it's non-hierarchical but I'm going to be really hierarchical, I'm going to monopolize you because we're sort of out of time. But rather than throw you to the floor, I'm going to say people can catch you having a drink and they can come and hear you at 'Frieze Masters' on Saturday, but in the five minutes that we've got, which is maximum, I'd love, because I know there's two or three more works you've got to show us, I'm going make the unilateral decision just to let you complete the picture for the moment and just to look at a couple of works that you've made briefly since POV because I think that's a better thing to share. I mean I've probably made the wrong decision but that's my decision so stick with it.

LR: Don't throw me to the floor. Okay, so these are just, I made these, I wanted to create images of, to look at whiteness because I always get called an indigenous artist and Maori, which I am, but people forget that I have this other aspect which is my English-Welsh-Jewish-Irish and Scottish lineage. So I wanted to create these beautiful images of these kind of 'humanimals', so it's very hard for you to see but just to give you a sense of other things that I'm interested in. And I'm also interested in science fiction because science fiction is where you can imagine the future and so I wanted to think about the future. And this is the next film I'm making, it's for the Sharjah Biennale and it will go on show in March next year and it's called 'Nomads of the Sea'. And it's the story of women and what their wrongs were in 1804. So Charlotte Badger was a, she was in the Parramatta women's prison. She had ended up there after being a pickpocket found in the streets of London and sent to Australia, to Parramatta and then she ended up in Tasmania, so there's a women's prison in Tasmania. What I love about Charlotte is she ended up creating a mutiny and stealing a boat called 'Venus'. So she stole this boat called 'Venus' and ended up in the far north of the North Island, quite close to where my father's tribe comes from, it's a place called [place name] and it's the first site of colonization really in New Zealand, there was an invitation to create a church there, however, I digress. I really was interested in what women's power was at this point in time, so I've set up the story between Charlotte Badger and this young woman called [name]. And I've always wanted to make a 3D film so the next film that I'm working on is in 3D. And I mean it's the classic thing, right, you want to see woman fighting and so I had to do it as much for my lesbian girlfriends as my boyfriends and male friends and what have you.

TM: Once again, I'm glad you said that –

LR: But because we have these beautiful and this is a [weapon name], so it's one of a weapon that was used, and she's a great exponent of this weapon, and I wanted her to have a power and that her power was to be a great warrior woman. And so Charlotte Badger actually, in reality, ended up under the protection of a Maori chief and she lived in New Zealand for eight years and this is the Maori chief here, he's got marvelous thighs, and this is my friend [name] who I've

been working with as an actor for a number of times now, and so this is the moment when he kind of falls in love with [woman's name]. But I wanted to sort of have an exploration, use this, these women's stories and think about the very first Western Maori girl that's born in New Zealand, because of, there would be one, and in a way it's me imagining what it might have been like at that period in time, and I've also brought another element. And this is 'Storyteller'. I've been working with some dancers and I want to kind of look at a futuristic aspect to it and I've been working with [artist's name] who's also from the far north. I like making costumes and I've taken this costume and he's sort of telling the story and he's wearing these headdresses and the idea of that is to indicate to the audience when to put on the 3D glasses. So if you're in the United Arab Emirates in March of next year I think it's going to be a very interesting work because I really want to take the audience on a journey and make them feel like they're inside a film. So that's my next challenge.

TM: Extraordinary. The Sharjah Biennale, this isn't a self-puff, but Lisa and I did a conversation and we made a program for BBC World Service where we talked a little about this work that's still on the BBC iPlayer. iPOV will be on here until middle of December but it's got a glittering future I think, not just in Paris. It's been a great pleasure to work with you and to have you here. I hope we see more of you and I'm sorry to have to truncate you and this is a conversation that we really could take on and on. Past, we've talked about present, we've looked into the future. Lisa, thank you very much.